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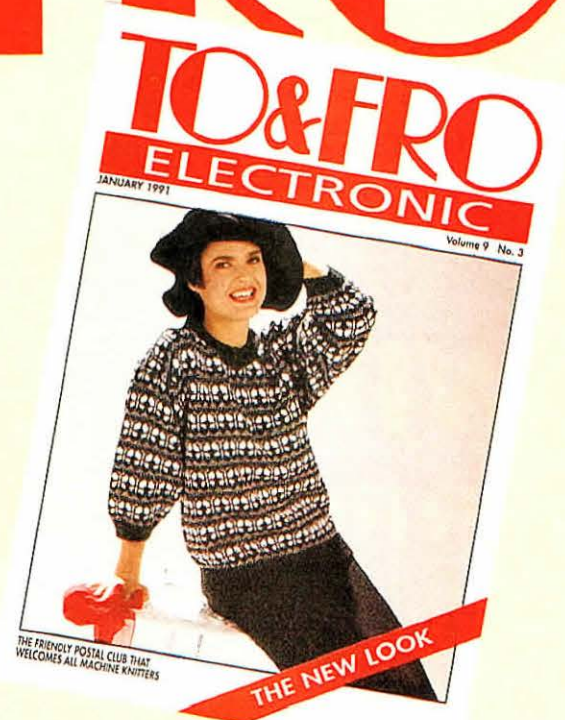
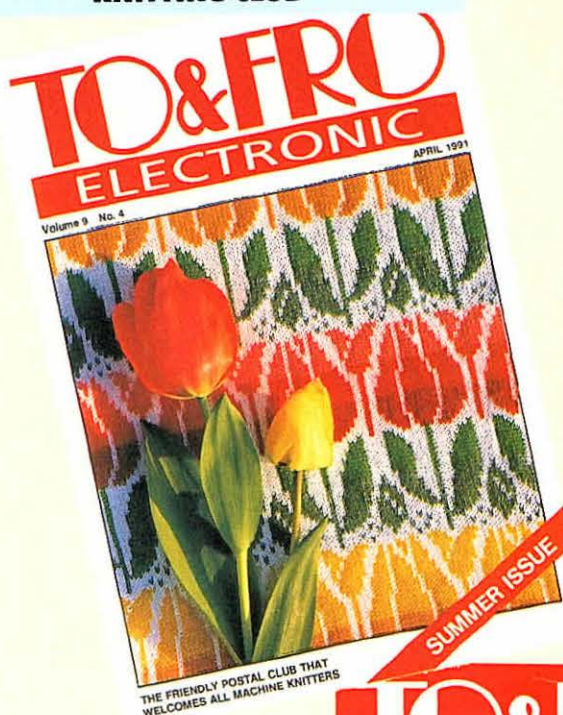


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Volume 7, No. 1
April 1992
ISSN 0269-9761

Dear Readers

I hope you'll be joining in our birthday celebrations by taking advantage of some of the special items in this, our sixth birthday issue.

Firstly, we have two great offers which will save you pounds when you buy Ann Kite videos or Spectrum yarns. Ann's videos are excellent and, if you think they seem expensive, just work out how much expert tuition would normally cost and then remember that the video stays with you so that you can refer to it again and again, going over any point that may not have seemed important or been relevant during the first viewing or "lesson". Also, once you are sure the video can teach you nothing more, you can sell it and recoup some of the original cost.

With the special vouchers in this issue you can save on each cone of Spectrum Linaria or Vermont that you buy. These 4-ply acrylic yarns are featured in several patterns in this issue and you will find plenty of other patterns in previous issues that have used them too.

As it is our birthday, we have extra special prizes for this month's competition. The Silver prize (or should I say "gold"?) is a modular electronic system of double knitting machine with pattern and design controllers - the dream of many knitters and then we have 12 cones of beautiful pure new Aran wool from Tivoli, as used for our simple cover design.

Ann Durkan excels herself this month with the delightful bridesmaid dress which introduces our children's collection and she promises to follow up in May with a dress for the bride herself. Join us then for the first issue of our seventh year!

Sheila

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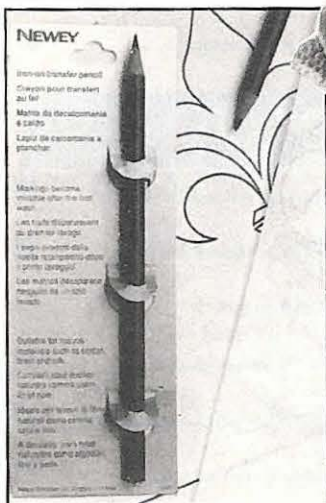
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You can write to Machine Knitting Monthly at the following address: 3 Bridge Avenue, Maidenhead, Berkshire SL6 1RR.
Our telephone number is (0628) 770289. Our fax number is (0628) 777335.

The *Newey Transfer Pencil* is a new product which will appeal to those who want to transfer a design from book or magazine on to fabric. It is simple to use and involves tracing off the design on to tracing paper, turning the paper over on to the fabric in the required position and then using a hot iron for a few seconds to press the outline on to the fabric surface! The accessory is available from haberdashery shops and department stores for around £1.75.



Whilst on the subject of sewing and dressmaking, scissors always make excellent gifts for mums and relatives who knit or sew for pleasure, especially with Easter and Mother's Day in mind.

H. Cubbitt Bexfield Ltd have two gift sets which feature their new *Apricot* scissor range, recognisable by the pastel 'apricot' coloured handles.

The **Needlework Set** contains a pair of 8¾ inch sidebent dressmaking scissors for cutting out material, 6 inch craft/hobby scissors for general tasks and 4 inch embroidery scissors with fine points for more intricate work. This set retails for about £12.99 to include VAT.



MACHINES & ACCESSORIES



The *Learn to Knit Kit* from the Readicut Wool Company will not only help to give a child a lifetime of creative pleasure, but could also help to *save a life*.

The kit contains everything required for this special project – three brightly coloured balls of top quality knitting yarn, satin finished knitting needles designed specially for smaller hands, simple to follow instructions on how to knit and interesting projects for the children to make.

Once your child has learnt to knit, she/he can send a completed six inch square to Readicut and receive in return, a special 'I have learnt to knit' Certificate and a free badge. The square will be sent on to Save the Children to be made into blankets to assist in relief work around the world.

The kit costs £4.99 plus £1 post and packing, from Dept PR32, The Readicut Wool Company, Terry Mills, Ossett, West Yorkshire WF5 9SA. Credit card holders can telephone their order through on 0924 275246. Cheques and postal orders should be made payable to The Readicut Wool Company.

The *Sewing Set* features two pairs of scissors to combine the cutting power of the 8¾ inch sidebent dressmaking scissors with the speed and convenience of the 4 inch thread snips to retail at around £9.95.

All these scissors are made from high quality stainless steel and the blades feature a screw joint which enables them to be re-sharpened and re-set accurately. The Apricot Sets are available from sewing shops and department stores nationwide.

- ★ New products, colours and prices
- ★ A special event or a change of address
- ★ If it's news, we want to know
- ★ Send details, pictures or samples to the address on page 3

Fax us on 0628 777335

DECEMBER COMPETITION RESULT

There's a belated Christmas present on the way to Mrs A. Crook of Yateley, Surrey as hers was the first correct entry drawn in our December competition. We didn't cheat but would you believe she lives in Mistletoe Road?

Perhaps it brought her luck, as she wins the super steam or dry ironing press, Magic Press 7, from Singer, with her solution. She correctly worked out that the asterisked words read HONoured TRADITIONS.

Congratulations Mrs Crook. You've made sure of a Happy New Year with no more ironing drudgery!

The latest information from Brother tells us that they will be discontinuing the very successful KH950i. Apparently this is due to problems on the manufacturing of the mylar sheet input side of the machine. However, a new model is to be launched this spring which utilises all the good points of the 950i plus some new and

exciting features! We will give you full details as soon as possible.

Meanwhile, Brother would like to reassure existing KH950-950i owners that they will continue to service this machine for many years to come. The KH940 also continues to feature as part of the Brother line-up for the time being.



The Singer Lockstitch Sewing Machine is now available from leading toy manufacturer Petite. Suitable for children aged seven and over, the machine is simple to thread and is battery operated with foot control. It features a fast/slow speed control, a working light, tension dial, carry handle and a storage compartment for cotton and material. Retailing at around £31 this innovative sewing machine will make a super birthday present and will encourage would-be designers and sewing enthusiasts to become confident from an early age!

ABBREVIATIONS

alt = alternate(ly)
beg = beginning
ch = chain
cm = centimetres
cont = continuing
dc = double crochet
dec = decrease(ing)
foll = following
g = grams
HP = holding position
in = inch(es)
inc = increase(ing)
K = knit
mm = millimetres
MT = main tension
MT-1, MT-2, MT-3 = one, two, three full sizes tighter than main tension

MT+1, MT+2, MT+3 = one, two, three full sizes looser than main tension
MY = main yarn
N(s) = needle(s)
NWP = non working position
P = purl
patt = pattern
RC = row counter
rem = remain(ing)
rep = repeat
ss = stitch size
st(s) = stitch(es)
st st = stocking stitch
tog = together
UWP = upper working position
WP = working position
WY = waste yarn

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NEWS LINE

BOOKS & PATTERNS

There is something to interest all knitters in *Slipknot*, the Journal of the Knitting and Crochet Guild, which becomes available to you when you join the Guild. Its A5 format is simply packed with information – there are articles on all aspects of the craft to include anything from decorative edgings and trims to tips on specific techniques. Fascinating stories are often included on traditional techniques and these give an insight into the history of the crafts.

All the recent craft books are reviewed on a regular basis and there is always a comprehensive list of current and forthcoming events, courses and exhibitions. As well as all this, there is the opportunity to put your own point of view across or share an idea with other members.

You can find out more about membership by writing to the Editor, Sheila Ryle, 44 Webster Close, Maidenhead, Berks SL6 8TF. Tel: 0628 28096 or by contacting Chairman of the Guild, Liz Gillett, 5 Roman Mount, Leeds LS8 2DP. Tel: 0532 664651.

Roz Kellett is working on a book to *Smooth the Edges* of the Singer/Superba system knitting machines. The book will lead beginners through the instruction manual, which is common to all three machines, concentrating on the use of these double bed machines to build up confidence before knitters use their electronic patterning systems.

Included will be a number of hints and tips to make knitting easy, as well as patterns to encourage new knitters to produce garments to be proud of.

Readers are invited to send a S.A.E. if they would like notification when the book is ready for publication. Dealer enquiries are also invited.

Singer knitters should also be reminded about their special *Singer Big Nine Plus* magazine which is published four times a year, packed with features, patterns and ideas – including a new beginner's series from Roz Kellett. The magazine is available through membership of the Singer Big Nine Plus Club, or from

your local Singer shops and fashion Workshops as well as from leading newsagents. You can write for more details to Singer UK Ltd, 91 Coleman Road, Leicester LE5 4LE or telephone 0533 769471.

Letts Contemporary Crafts is a new series of practical, project-based books which provide an introduction to the more exciting aspects of today's craft movement. Each book is illustrated with more than 100 colour photographs and full step by step instructions for making simple but effective and desirable objects for the home. So, if you feel that creative mood coming on, look out for the following titles:

Decorative Mosaics by Elaine Goodwin (price £9.95) has taken inspiration from the revival of folk traditions in painted furniture from all over the world. The book displays a creative use of pieces of tile, stone, ceramic and glass to illuminate such items as place mats, a splash back, a house number plate, a table and mirror frame and to decorate panels for the floor, a garden patio, dishes, pots and boxes.

The Quilt Room by Pam Lintott and Rosemary Miller (price £16.95) displays the versatility of patchwork and quilting methods and shows how the basic techniques can be utilised to produce a variety of imaginative ideas. The authors have a shop in Dorking, Surrey which is entirely devoted to patchwork and quilting. They sell antique and modern quilts together with all the materials and equipment required for the craft. Every year they invite the best and most imaginative quiltmakers from Britain and abroad to give workshops in the room above the shop. Apparently, enthusiasts come from far and wide and the workshops are always fully booked!

Painting Furniture by Jaclynn Fischman (price £9.95) is filled with a colourful array of ideas for transforming simple pieces of everyday furniture into something really special – at very little expense. The work of two young

GOLD STAR AWARD

Once more it is a family business that wins our award for service beyond the normal expectation. "Stitchers" of 93 West High Street, Forfar, Angus has been nominated as well-deserving of a Gold Star by one of their happy customers, Sheena Duncan of Brechin, Angus.

Sheena wrote at length to tell us what a pleasure it is to shop at Stitchers which she tells us is run by a young man with the help of his fiancée and parents – a real family concern. Apparently any query or problem she has with her Brother 950 does not trouble her for long as she just has to 'phone the shop and Chris is only too willing to help. She can also call on them for advice with patterns or choice of yarn and part of the shop's success has to be that they are interested to know what customers like Sheena are looking for in yarns, in order to stock the right ones from the huge choice available.

Sheena says she would willingly pay a little extra in any shop for the kind of service she gets at Stitchers but that their prices are very reasonable and adds that at all times "The whole family are so obliging and pleasant to me and my family, it would be an added bonus to see such willing young people get such an award." We are happy to grant them our Gold Star.

designers is featured: Jill Hancock whose works are noted for their jewel-bright colours and naive imagery; and Folk Art, who specialise in traditional folk floral patterns combined with antique paint finishes.

Also from Letts is a hardback entitled *Samplers and Samplers – An American Schoolgirl Art 1700-1850*. This lovely book tells the history of the embroidery tradition of sampler making in America through the work of nearly 80 young women in the 18th and 19th centuries. It is written by Mary Jaene Edmonds and displays a host of examples from the various States with full descriptive information about each one, with an insight into the American social history of the period. The book costs £20 and should be considered as a real treat for needlecraft enthusiasts, modern sampler makers and collectors of antique embroidery.

Brenda Shapeero's *Adventures in Knitting* is a recently published hardback from Cassell which advocates innovation, rule-breaking and experimentation!

Essentially for hand knitters, the examples and illustrations contained in the book offer the reader inspirational ideas and suggestions for combining unusual yarns and stitches to produce a variety of textural effects. There are also plenty of tips for trying out experimental ideas of your own plus details on how to embellish your work with embroidery and accessories. An imaginative source of inspiration for any knitter!

DIARY

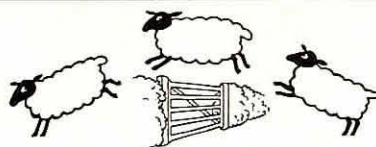
Don't forget *The Southern Knitting & Needlecraft Exhibition* at Bristol Exhibition Centre starts on Friday 20 March for three days. If you can't manage those dates *The Northern Knitting & Needlecraft Exhibition* follows on 9-12 April at Leeds University and The Old Playhouse Theatre.

Both Exhibitions promise a wide selection of the latest knitting yarns, patterns, accessories and machines together with the ever popular fashion show entertainment. To book you tickets or find out more details contact Nationwide Exhibitions on 0272 701370.

One day hands-on courses in *Computer-Knit Design* take place on Saturday March 21st and Saturday March 28th. Full details from Kathleen Kinder, Valley View, Station Road, Giggleswick, Settle, North Yorkshire BD24 0AB. Telephone 0729 822444.

CASTLETON

There is just time to tell you that Castleton Machine Knitting Club is holding an exhibition on Sunday, 22nd March at Castleton Community Centre, Manchester Road, Castleton, Rochdale from 10am to 5pm. Tickets are £2 each in aid of the local hospice. Vera Palmer who wrote to us says "We have sales of wool, patterns, appliques, garments, Websters punch, patchwork, jewellery, machines and so on." For more details, please ring 0706 50064.



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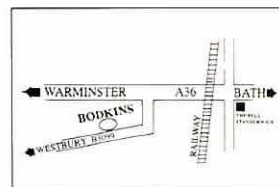
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1



1 FAIR ISLE SWEATER WITH MATCHING SKIRT

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for standard gauge punchcard or electronic machines.

MATERIALS

Denys Brunton De Lux 4-ply.

SWEATER

- 1 [1, 1, 1, 1, 1, 1] × 400g cone in Cream (MC).
- 1 [1, 1, 1, 1, 1, 1] × 400g cone in Koala (A).
- 1 [1, 1, 1, 1, 1, 1] × 400g cone in Burgundy (B).
- 1 [1, 1, 1, 1, 1, 1] × 400g cone in Dusky Pink (C).

SKIRT

- 1 [1, 1, 1, 1, 1, 1] × 400g cone in Koala (A).

Elastic to fit waist.

Crochet hook.

GARMENT WEIGHT

SWEATER

Finished garment in second size weighs 305g.

SKIRT

Weights 220g.

The fibre content of this yarn is 100% Acrylic. For further information about this yarn, please write to Denys Brunton Designer Yarns, Moorland Mills, Law Street, Bradford Road, Cleckheaton, West Yorkshire BD19 3QR.

YARN THICKNESS

This yarn is medium weight and knits as four ply.

MEASUREMENTS

SWEATER

To fit bust 76 [82, 87, 92, 97, 102, 107] cm, 30 [32, 34, 36, 38, 40, 42] in.

Actual size 87 [92, 97, 103, 108, 114, 119] cm, 34¼ [36¼, 38¼, 40½, 42½, 45, 46¾] in.

Length to shoulder 61 [61, 63, 63, 65, 65, 65] cm, 24 [24, 24¾, 24¾, 25½, 25½, 25½] in.

Sleeve seam 36 [36, 38, 38, 40, 40, 40] cm, 14¼ [14¼, 15, 15, 15¾, 15¾, 15¾] in.

SWEATER

BACK

Push 73 [76, 81, 85, 90, 94, 99] Ns at left and 73 [76, 80, 85, 89, 94, 98] Ns at right of centre 0 to WP. 146 [152, 161, 170, 179, 188, 197] Ns. Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT-2 and MC, K 55 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MC evenly along the row. Unravel WY when work is completed.

2nd, 4th AND 6th SIZES

Inc 1 st at each end.

3rd, 5th AND 7th SIZES

Inc 1 st at right edge.

ALL SIZES

146 [154, 162, 172, 180, 190, 198] sts. Insert card and lock on first row. Take carriage across twice without knitting. Set RC at 000. Using MT, K 1 row. Release card and cont in Fair Isle patt. K 113 [113, 117, 117, 121, 121, 121] rows. RC shows 114 [114, 118, 118, 122, 122, 122] and work

measures 36 [36, 37, 37, 38, 38, 38] cm, 14¼ [14¼, 14½, 14½, 15, 15, 15] in. Place marker at each end *. K 96 [96, 100, 100, 104, 104, 104] rows. RC shows 210 [210, 218, 218, 226, 226, 226] and work measures 61 [61, 63, 63, 65, 65, 65] cm, 24 [24, 24¾, 24¾, 25½, 25½, 25½] in. Place marker between sts 42 and 43 at left and right of centre 0. Cast off.

FRONT

Work as for back to *. K 58 [58, 62, 62, 66, 66, 66] rows. 38 rows less have been worked to shoulder than on back.

SHAPE NECK

Note patt row on card. Push 78 [82, 86, 91, 95, 100, 104] Ns at left to HP and cont on rem sts for first side. K 2 rows. Push 4 Ns at left to HP on next and foll alt row, K 1 row. Push 2 Ns at left to HP on next and foll 12 alt rows, K 1 row. Push 1 N at left to HP on next and foll 2 alt rows, K 1 row. Cast off rem 31 [35, 39, 44, 48, 53, 57] sts. With carriage at right, push 68 [72, 76, 81, 85, 90, 94] Ns at left from HP to WP. Lock card on number previously noted. Take carriage to

SKIRT

To fit hips 82 [87, 92, 97, 102, 107, 112] cm, 32 [34, 36, 38, 40, 42, 44] in.

Knitted length to waistband 62.5 cm, 24½ in, to drop to 71 cm, 28 in.

Instructions are written for the smallest size, larger sizes follow in square brackets. If only one figure is given, it applies to all sizes.

TENSION

33 stitches and 38 rows to 10 cm, 4 in measured over Fair Isle pattern (tension dial setting approximately 6).

29 stitches and 41 rows to 10 cm, 4 in measured over stocking stitch (tension dial setting approximately 6).

For perfect results, please check your tension carefully.

ABBREVIATIONS

See page 4.

KNITTING NOTES

We used knit side of knitting as right side of garment.

Punch card, as shown, before starting to knit. Fill in pattern card, as shown, before starting to knit.

Knit two colour Fair Isle rows with first colour given in back feeder 1/A to knit background and second colour given in front feeder 2/B to knit contrast pattern.

We adapted a Toyota 858 card No. 816 for this pattern and reproduce it courtesy of Toyota. For further information about Toyota cards and machines, please write to Aisin Company (UK) Limited, 34 High Street, Bromley, Kent BR1 1EA.

When shaping in HP, always take yarn round first inside N in HP to prevent a hole forming.

FAIR ISLE PATTERN

K 10 rows MC/A. Lock card and cont in st st. K 2 rows MC, 2 rows B, 1 row MC. Release card. K 1 row MC. Cont in Fair Isle. K 14 rows MC/C. Lock card and cont in st st. K 2 rows MC, 2 rows B and 1 row MC. Release card. K 1 row MC. Cont in Fair Isle. These 36 rows form pattern.

TOYOTA 858

Reverse colours in feeders.

KNITMASTER/SILVER ELECTRONIC MACHINES

Place needle 1 cam at centre 0. Press button 1 (left light on) and button 2 (left light on 580 and SK840 machines or right light on other models).

BROTHER ELECTRONIC MACHINES

Position pattern at each side of centre 0.

left without knitting. Release card and cont in Fair Isle patt. Finish to correspond with first side, reversing shapings by reading right for left. Push rem 84 Ns from HP to UWP. Cont in st st. Using MC, K 1 row. Using WY, K a few rows and release from machine.

SLEEVES

Push 57 Ns at left and right of centre 0 to WP. 114 Ns. Insert card and lock on first row. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using MC, K 1 row. Release card and cont in Fair Isle patt. Shape sides by inc 1 st at each end of next and every foll 4th row until there are 166 [166, 172, 172, 180, 180, 180] sts. K 24 [24, 20, 20, 12, 12, 12] rows. RC shows 126 [126, 134, 134, 142, 142, 142] and work measures 33 [33, 35, 35, 37, 37, 37] cm, 13 [13, 13¾, 13¾, 14½, 14½, 14½] in. Cast off.

CUFFS

Push 92 Ns to WP. With P side of sleeve facing, replace 114 sts

from lower edge on to Ns, gathering evenly. Unravel WY. Using MT and MC, K 1 row. Transfer every 3rd st to adjacent N and push empty Ns to NWP. Using MT-2, K 26 rows. Push Ns from NWP to WP. Pick up loops from first row of cuff and place on to empty Ns to form a hem. K 1 row. Cast off.

NECKBAND

Join right shoulder seam. Push 176 Ns to WP. With K side facing, pick up 84 sts around front neck, inc 8 sts evenly and 84 sts across back neck and place on to Ns. Unravel WY. Using MT and MC, K 1 row. Transfer every 3rd st on to adjacent N and push empty Ns to NWP. Using MT-1, K 7 rows. Using MT-2, K 17 rows. Using MT-1, K 6 rows. Push Ns from NWP to WP and place loop from row below adjacent st on to empty Ns. Using MT, K 2 rows. Using WY, K a few rows and release from machine.

PRESSING

With wrong side facing, pin out all

pieces to measurements given. Press carefully following instructions on cone band.

MAKING UP

Join left shoulder and neckband seams. Set in sleeves between markers. Join side and sleeve seams. Fold neckband in half to right side and pin in position. Unravelling WY as required, backstitch through open loops of last row worked in MC.

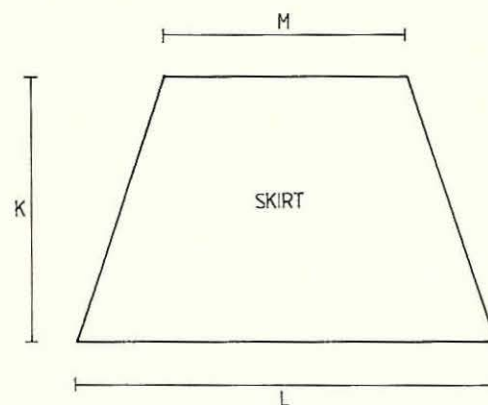
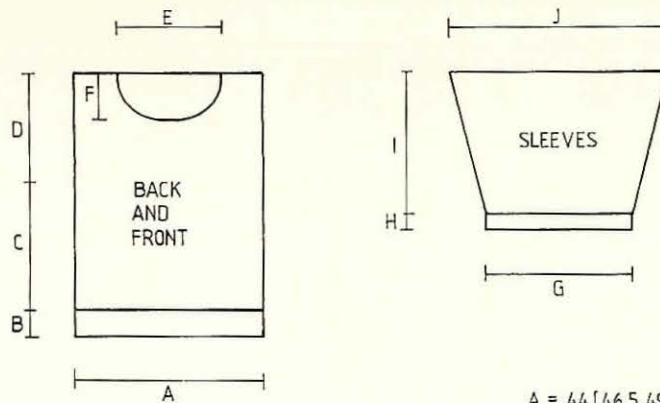
SKIRT

TO KNIT

Push 200 Ns to WP. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using A, K 2 rows. * Push 18 Ns at left to HP on next and foll 9 alt rows, K 1 row **. Push Ns from HP to UWP. K 8 rows *. Rep from * to * 27 [29, 32, 34, 36, 39, 41] times more, then from * to ** once. Push Ns from HP to UWP. K 5 rows. Using WY, K a few rows and release from machine.

PRESSING

With wrong side facing, pin out piece to measurements given. Press carefully following instructions on cone band.



A = 44 [46.5, 49, 52, 54.5, 57.5, 60] CM

B = 6 CM

C = 30 [30, 31, 31, 32, 32, 32] CM

D = 25 [25, 26, 26, 27, 27, 27] CM

E = 25 CM

F = 10 CM

G = 34.5 CM

H = 3 CM

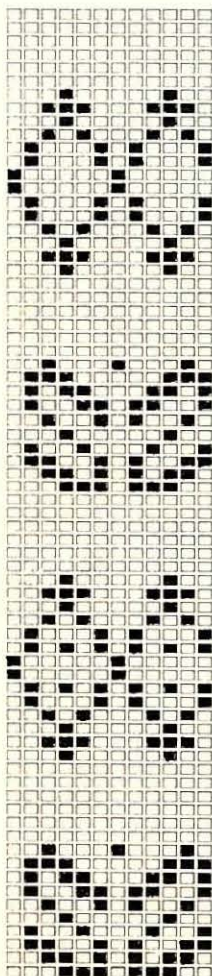
I = 33 [33, 35, 35, 37, 37, 37] CM

J = 50 [50, 52, 52, 54, 54, 54] CM

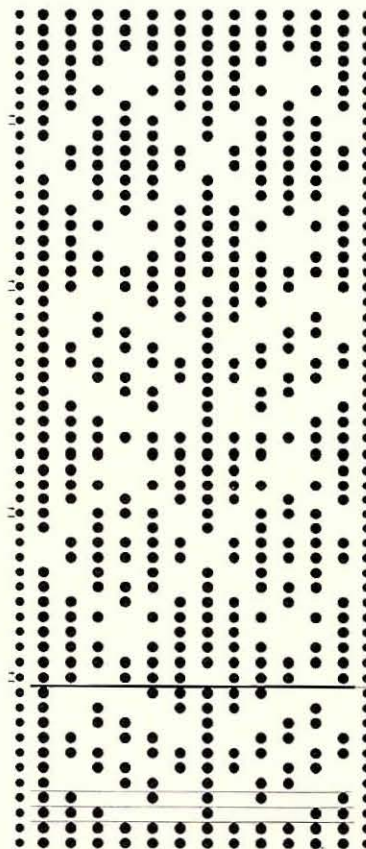
K = 62.5 CM

L = 198 [211.5, 232, 245.5, 259.5, 280, 293.5] CM

M = 56.5 [60, 66, 70, 74, 80, 83.5] CM

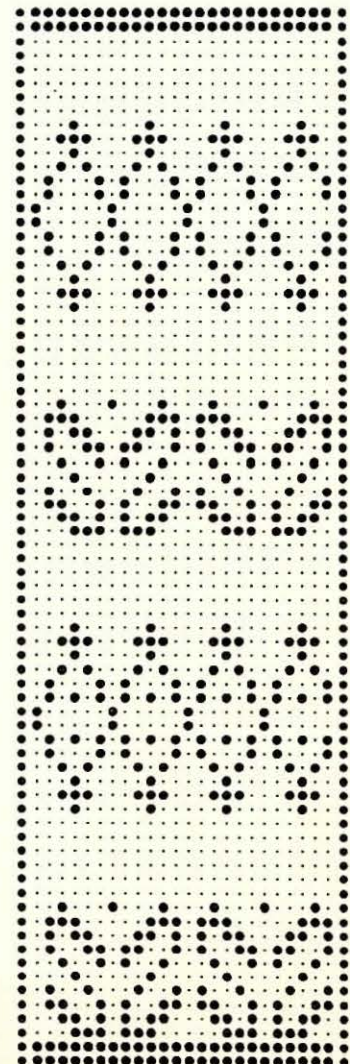


ELECTRONIC CHART



MAKING UP

Graft seam. Turn in 3 cm, 1 1/4 in at waist edge and slip hem on the inside, leaving a small opening. Insert elastic and join ends securely. Close opening. Work 1 row of double crochet and 1 row crab st (double crochet worked from left to right) around lower edge.



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Needles

Standard HA x 1SP or
HA x 1T (705/130) = 11 (80)
Same as a domestic
sewing machine

Overedge width

Standard 4.5mm

Size of bight
(Range 4-6mm)

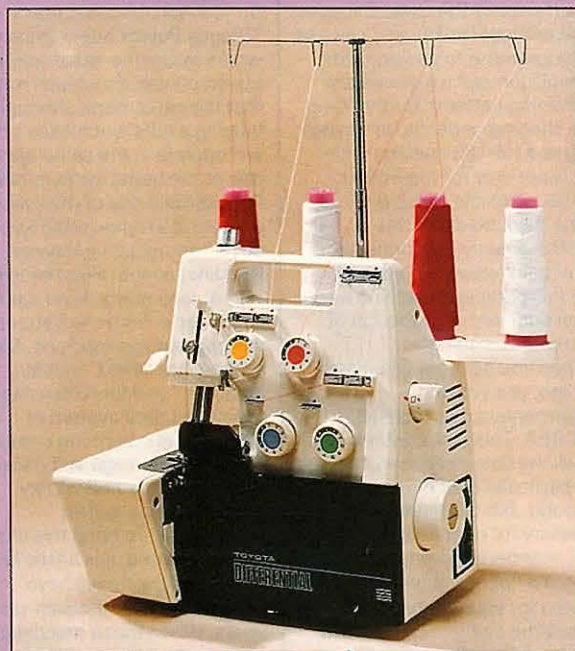
Stitch length
1-5mm

Differential feed ratio
1.0-2.0

Maximum sewing speed
1,500 RPM

Weight
7.8kg

- The upper knife is made of carbon tungsten steel for high durability and long life, and a neat finish. You will see how accurately and cleanly the knife cuts.
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- The built-in stitch length lever allows free choice of stitch length.
- Cuts, trims as it sews most fabrics including knitted fabrics.



4-thread overedging



3-thread overedging



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Fine roll hemming



Pin tucking



Corded overlock



Decorative overedging

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WORKSHOP E6000

PRINTING PATTERNS FROM WITHIN CREATION 6

Part 1

George le Warré

Creation 6 is the computer paint programme for use with Passap and Pfaff System knitting machines, and although many knitters feel that it appears to be designed solely with the Electronic E6000 in mind, this is not necessarily the case. Because of the printout facility, you can use the programme to design cards for the Duomatic machines and for charting patterns for the Vario, even charting patterns for intarsia designs a full 180 needles wide. So it is not only for the E6000. Just because it is capable of driving the console of this machine directly, this does not mean that knitters who do not have this particular machine need to feel deprived of all the fun of electronic designing!

When you get your Creation 6 package, you will find a supplementary disk labelled SETCREA. This disk contains not only all the data necessary to drive your particular IBM PC compatible computer, but the drivers necessary for peripherals such as mice, scanners and printers. Without a "printer driver" being installed for your printer, the programme cannot print out the designs. A "scanner driver" operates the appropriate scanner. A "mouse driver" operates your particular type of mouse. Drivers are like sets of instructions in computer language that tell the programme what type of equipment is to be used, the language to use to talk to it and how to operate it. This is a little like a human language interpreter in some ways and also a machine operator in a factory, who operates a machine. Without at first being told how to use the machine, he will not know what to do.

There are several printer drivers on the Setcrea disk and the reason for this is that many computer equipment manufacturers use different methods of operating their equipment, with different instructions and methods of communication. This makes individual drivers for each type, or group of types of printer

necessary. In an ideal world, all printers would run off one common set of instructions or driver. But this just isn't so. However, many manufacturers of printers make their equipment to "emulate" that of other makers. So you will often find that a "Bloggs Patent Super Printer" works in just the same way as an Epson printer. Emulation means that the equipment, although bearing a different maker's name, will operate in the same way as one of the better known makes. For example one of my own laser printers is a make called Kyocera, but it "emulates" a Hewlett-Packard Laserjet Plus machine. This means that a driver called HP Laser Jet + from the Setcrea disk will operate this machine. Many printers are called "industry standard" and this often can mean that their system of operation is one of the ones in commonest usage and possibly was one of the first widely available types to gain acceptance. To bring this idea closer to home, it is a little like the way video machines have progressed over the past ten years. When these machines were first widely available, there were two main types, VHS format, and Beta format. Now look at what is on offer, almost always VHS, while in Britain you would have to go a very long way to find a Betamax machine, never mind the tapes to go in it! VHS has become the "industry standard" and makers of video machines conform to this operating system.

Because printers are more complex than video machines, different types having differing capabilities, it is unlikely that we will ever reach the happy state of needing one operating system only. For instance there are currently four different types of printer in general use, as described very simply below:-

DOT MATRIX. This builds up pictures, letters and so on, by making many dots close together to give the overall impression of the finished item, whether picture, graphics, text and such

like. The dots are produced by a part of the machine called the print head, which consists of several little pins (most usually nine or 24), that are moved backward and forward magnetically. As these are pushed forward, they hit against a ribbon that is positioned in front of the paper, and make a dot. By the printer moving the paper, and the movement of the pins and print head, the printout is built up.

DAISY WHEEL. This looks very much like a conventional electronic typewriter. Again there is a ribbon in front of the paper, but instead of a print head with several pins, the print head in this type of equipment has only one pin that is shot backward and forward magnetically. Between this head and the ribbon is positioned the "daisy wheel", which looks very much like it sounds, a circular disk with petals splayed out from the centre. At the tip of each petal is the impression of an individual letter or character. As the disk spins and stops, the print head shoots the pin forward and hits the top of the petal forcing it against the ribbon and the paper. Each different letter spins the disk, stops and fires the print head. Operation is very fast and the type is clear, but the system is noisy. It is not used for Creation 6, as we do not need typed text, but graphic drawing.

LASER PRINTERS. These work in much the same way as a photocopying machine, except that the information as to how the page is to be built up, whether text, graphics or whatever is sent from the computer and not photographed from an original. This information from the computer is decoded and transferred to a revolving drum by the use of a laser beam. The drum acts like a photographic plate, in that it is sensitive to the laser light. Where the drum has been sensitized, the toner (a special powder), adheres. As the paper passes through the machine, the powder is transferred from the drum to the paper surface and sealed on to the paper with further rollers. Most lasers commonly operate by placing 300 dots to every inch of surface, so the definition obtained is good. It is suitable for both text and graphics and there are laser printers drivers included with Creation 6. Printout definition is far better than with dot matrix printers.

INK JET PRINTERS. These are different from all the above, but have certain points in common with both dot matrix and laser

printers. They operate by squirting a small amount of a liquid ink from the print head directly on to the paper, building up an image with many dots. The definition is far better than with a dot matrix printer, since there are more dots per inch, but not as good a definition as a laser printer has (although many of the newer ones are coming very close indeed to this).

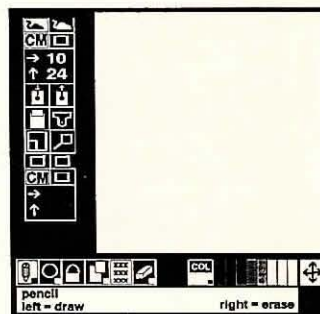
With the exception of daisy wheel types, these are drivers for all these types within Setcrea.

The first step is to determine what type of printer you have and select the appropriate driver from the list on the screen display within Setcrea. To do this, look in the manual supplied with your printer for its specifications and the emulations available. Select the appropriate one from the Setcrea screen and this will then be installed. Should there be no information in your manual as to what type the printer is, then the following MAY help. Dot matrix - try the Epson drivers numbered 6 through 10. Laser - try the HP Laserjet + or Kyocera drivers. Inkjet - try numbers 14 or 15.

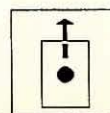
These are not the only ones that may work in these instances, but are a start. If you are really stuck, ask your computer dealer which type of printer yours is and show him the list of available drivers. He should be able to tell you which to use. Failing this, it is a case of trying each one in turn until you get the one that works. You will not do any damage by doing this. It will, however, take a lot of time!

Having got the printer driver installed, switch off the computer and connect the printer cable to the connecting ports of the printer and computer. This should never be done with the computer or printer switched on.

Switch on the computer again and the printer and type CREATION to get into the Creation 6 programme. The screen will now look like this:

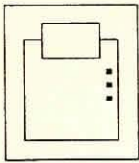


Click on the RETRIEVE PATTERN icon and select E6000.



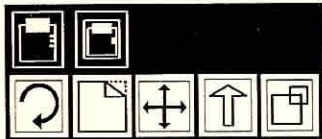
Now delete the XXX using the backspace key and type in 1239. Place the design in the bottom left hand corner of the design area.

Now move the pointer to the PRINT icon

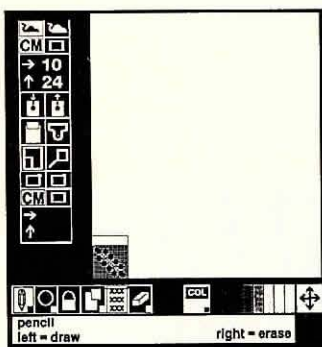


and click the right mouse button.

The following sub-menu will appear:

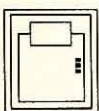


These new icons all have different functions and meanings that are available within the print menu and we shall be using them all as an exercise shortly. For now, click the right mouse button anywhere outside the icons, to return to the main screen. Make sure the printer icon is still highlighted and look at the dialogue box at the bottom of the screen. You are being asked if you want to print the screen, (Left mouse button), or not, (Right mouse button). Click the left mouse button and you will get the following printout, which really serves no useful purpose as far as our designing goes, since we don't need a printout of all the icons and so on.



Click the right mouse button in the printer icon again to get the printer submenu back again.

You will notice that there is a second printer icon much like the first, but enclosed within a square. This is the "Rubberband" printer icon, which allows you to print just an area enclosed within a box. This is much more useful, so click the mouse button on this icon when you are ready to leave the submenu.



Click the right mouse button in all the remaining icons to switch them all off (black backgrounds), except the one that looks like an upward pointing arrow and click the left mouse button on the boxed printer icon. The dialogue box at the bottom of the screen now reads "Print Area?" Move the mouse until a box appears in the drawing area, then use the RIGHT mouse button to surround the design on the screen with a box. When this has been done, click the left mouse button. This tells the computer to send only the area within the box to the printer, rather than the whole screen as before. Your printout will look like this, with the design printed in the top left hand corner of the paper and it will be quite small.

Write on this sheet of paper,

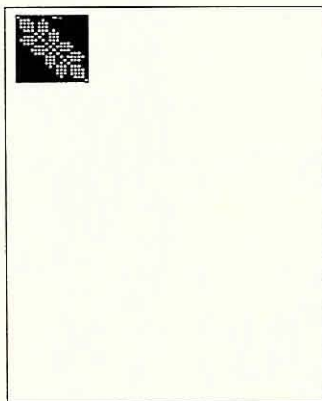


ALL SUBMENUS OFF. Click the right mouse button in the printer icon again, then click the right button on this icon.



Go back to the main screen and surround the design with a box and print out again.

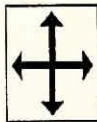
This time your printout will look like this:



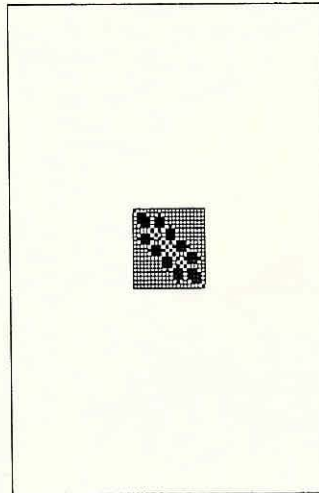
Write on this printout COLOUR REVERSAL and draw a picture of the icon.

Return to the printer submenu and click the right mouse button

in the colour reverse icon to switch it OFF, then in the icon that looks like this:



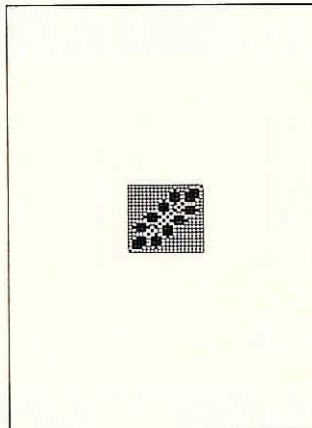
Once again surround the design with a box, and print out. Now the design appears in the centre of the page thus:



So this icon means "centre design on the page and print it there". Write on this page CENTRE DESIGN. Return to the printer submenu, leave the centre image icon switched on and select this icon too.

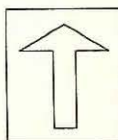


Return to the design, surround with a box and print.



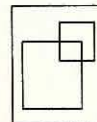
The result will be that the design is printed sideways, rather than bottom to top on the page. Write on this sheet of paper. SIDEWAYS PRINTING.

Return to the submenu and switch off the sideways print icon. The icon that looks like this:

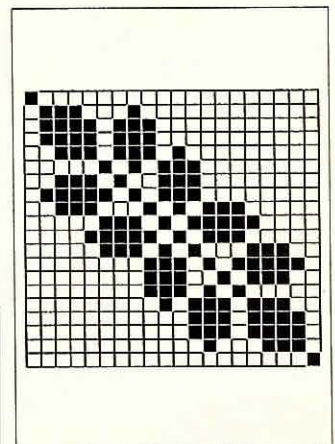


means that the form feed, or paper transport option, can be either on or off. When using dot matrix printers, this allows you to choose to advance to a new page for each design printed, or to print several on one page. If you have the icon off, then after completing one printout, the paper will not be advanced to a new page, but commence printing any further printouts at the point where the last one finished. Generally speaking, it is best to leave this icon switched on, as is automatically done when Creation 6 is started, unless you specifically want to print several small designs on a sheet.

Click on the icon that looks like this:



and return to the design screen. Place the design in a box and print. The result will be that the whole design is enlarged to fill the amount of paper available and one design will be fitted onto one sheet of paper. Write on this sheet ENLARGE DESIGN and copy the icon on to the sheet.



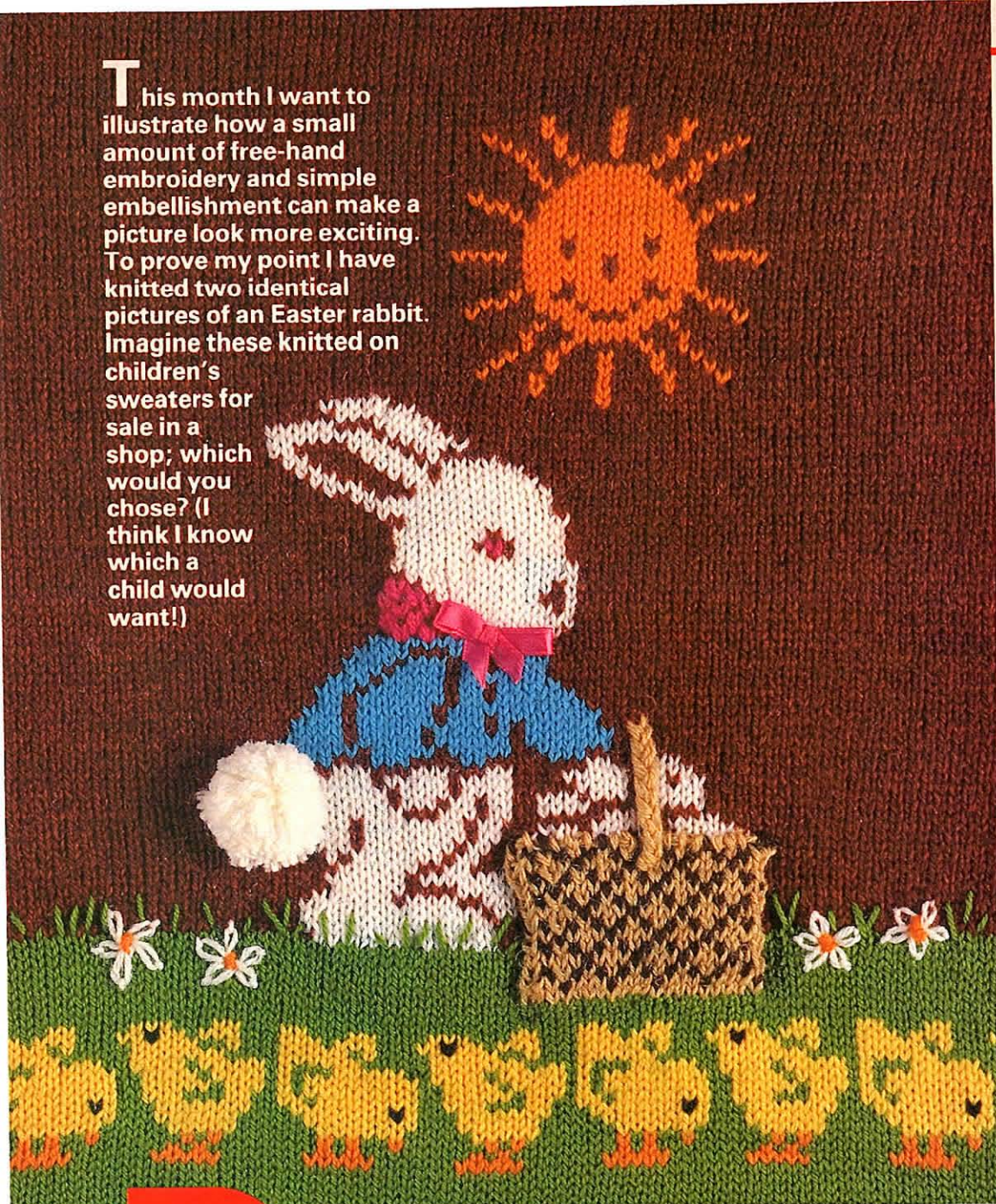
Your sheets of paper with their icons will always help you remember just what each of the printer icons means and does and will make a quick and handy reference, rather than having to refer to the book every time you need them.

More about printing from Creation 6 next time.

The heading is new but the style is familiar!

George le Warré
continues his in-depth series on the Passap/
Pfaff E6000 under the new title
Workshop E6000

This month I want to illustrate how a small amount of free-hand embroidery and simple embellishment can make a picture look more exciting. To prove my point I have knitted two identical pictures of an Easter rabbit. Imagine these knitted on children's sweaters for sale in a shop; which would you chose? (I think I know which a child would want!)



With so much inexpensive knitwear being imported it is important to create unique, well knitted garments which will catch the customer's eye. If you dislike embroidery, this picture will look perfectly acceptable without any embellishment but if you would like to achieve similar results to my own please read on.

Easter Rabbit

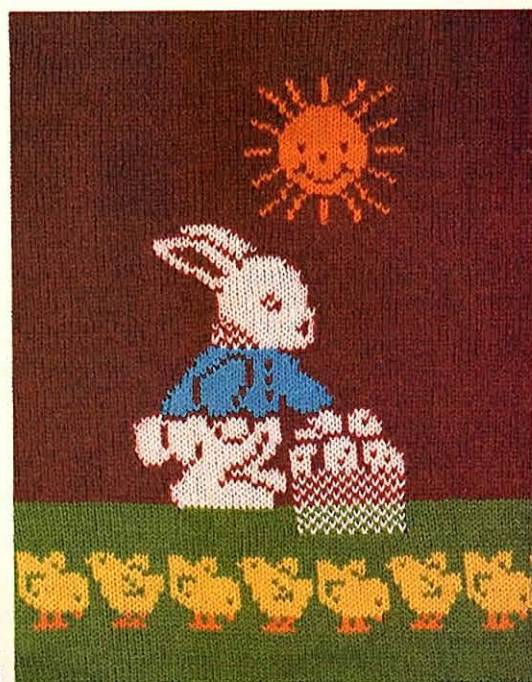
Using suggested colours knit the complete picture as shown on the graph. Press picture according to yarn type used. Next knit the basket as a separate piece and stitch in position or alternatively (with picture upside-down) pick up 19 stitches from the row below the base of the basket (marked with red line on the graph) and knit the 13 rows of basket pattern. Take the stitches off on to a length of matching yarn and stretch to completely cover the original area of basket underneath. Stitch in position. Finally plait six strands of yarn and stitch in position to make a handle. Next Swiss darn chicks' eyes with black and centre of rabbit's eye with pink. For the collar, if possible, match the yarn to the bow you are using and Swiss darn over the white stitches only. Using lazy daisy stitch embroider four flowers in white and put an orange French knot in the centre of each. Use green straight stitches for blades of grass. Finally make white pom-pom tail and secure this and bow to rabbit.

Smiling sun

A continuous, all-over, repeat pattern is about the easiest design you can knit and the smiling sunny faces shown here will prove my point. Just program the pattern into the machine and keep knitting; what could be simpler?

PICTURE KNITTING

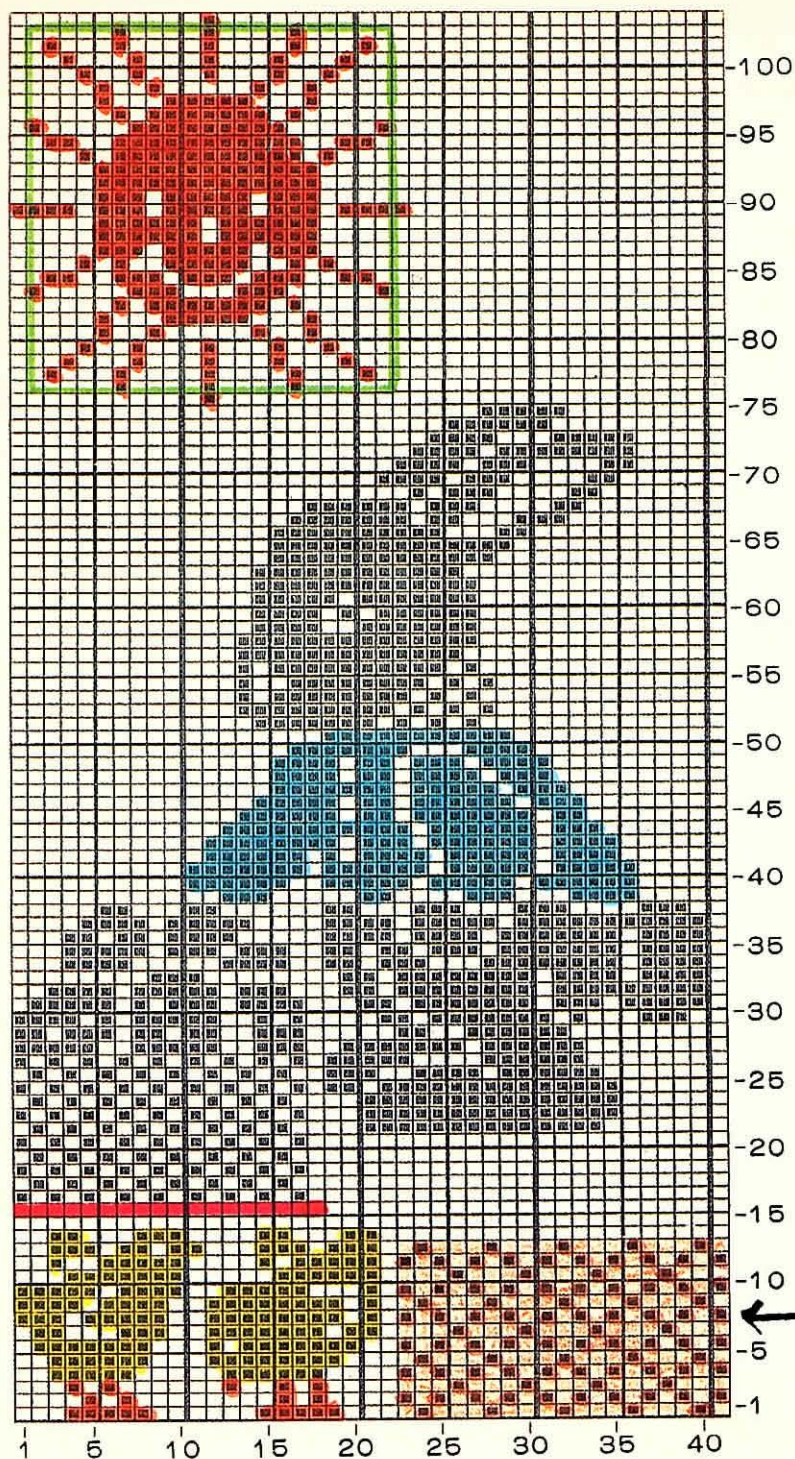
Wendy Phillips



brown background.

green background

-  orange yarn
-  white yarn
-  blue yarn
-  yellow yarn
-  pick up stitches on this line for basket.
-  dark brown yarn
-  fawn yarn
-  program area
-  inside green box for sun repeat



pattern for basket to be knitted separately

EASTER RABBIT

2 FINE LACE SWEATER

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for Brother standard gauge punchcard machines with or without a ribber.

MATERIALS

Nina Miklin's Milan.

1 [1, 1, 1, 1] x 150g [200, 200, 200, 200]g cone in Cream (MY).

GARMENT WEIGHT

Finished garment in third size weighs 160g.

The fibre content of this yarn is 80% Super Kid Mohair, 20% other fibres. For further information about this yarn, please write to Nina A. Miklin, PO Box 1720, London W9 1TT.

YARN THICKNESS

This yarn is medium fine weight and knits as three ply.

MEASUREMENTS

To fit bust 76-82 [87-92, 97-102, 107-112, 117-122] cm, 30-32 [34-36, 38-40, 42-44, 46-48] in.

Actual size 106 [111, 117, 123, 128] cm, 41¾ [43¾, 46, 48½, 50½] in.

Length to shoulder 48.5 [51, 54, 57, 59.5] cm, 19 [20, 21¼, 22½, 23½] in.

Sleeve seam 41 [43.5, 45.5, 48, 50.5] cm, 16¼ [17¼, 18, 19, 20] in.

Instructions are written for the smallest size, larger sizes follow in square brackets. If only one figure is given, it applies to all sizes.

TENSION

28 stitches and 43 rows to 10 cm, 4 in measured over fine lace pattern (tension dial setting approximately 6).

For perfect results, please check your tension carefully.

ABBREVIATIONS

See page 4.

KNITTING NOTES

We used purl side of knitting as right side of garment.

Punch card, as shown before starting to knit.

For all ribbing with ribber put slide lever on II.

BACK

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 2x2 rib (2x1 N arrangement). Push 70 [73, 78, 82, 85] Ns at left and 70 [73, 77, 82, 85] Ns at right of centre 0 to WP. 140 [146, 155, 164, 170] Ns. * Push corresponding Ns on ribber to WP. Arrange Ns for 2x2 rib (2x1 N arrangement). Using MY, cast on and K 3 tubular rows. Carriage is at right. Set machine for 2x2 rib knitting. Set RC at 000. Using MT-5/MT-5.., K 25 rows. Using MT-2/MT-2, K 1 row. Transfer sts for st st *.

MACHINES WITHOUT RIBBER

Push 70 [73, 78, 82, 85] Ns at left and 70 [73, 77, 82, 85] Ns at right of centre 0 to WP. 140 [146, 155, 164, 170] Ns. * Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT-2 and MY, K 1 row. Using MT-5.., K 51 rows. Using MT-2, K 1 row. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MY evenly along the row. Unravel WY when work is completed *.

ALL MACHINES

2nd AND 5th SIZES

Inc 1 st at each end.

3rd SIZE

Inc 1 st at right edge.

ALL SIZES

140 [148, 156, 164, 172] sts. Insert punchcard and lock on first row. Take carriage across twice without knitting. Release card and cont in fine lace patt. Set RC at 000. Using MT, shape sides by inc 1 st at each end of every 15th row until there are 144 [152, 160, 168, 176] sts, then on every foll 20th row until there are 150 [158, 166, 174, 182] sts. K 5 [14, 23, 32, 41] rows. RC shows 95 [104, 113,

122, 131] and work measures 26 [28, 30, 32, 34] cm, 10¼ [11, 11¾, 12½, 13½] in.

SHAPE ARMHOLES

Cast off 4 [4, 4, 4, 6] sts at beg of next 4 rows. Dec 1 st at each end of every alt row until 126 [134, 142, 150, 150] sts rem, then on every foll 4th row until 116 [124, 132, 140, 140] sts rem **. K 65 [68, 71, 74, 77] rows. RC shows 192 [204, 216, 228, 240] and work measures 48.5 [51, 54, 57, 59.5] cm, 19 [20, 21¼, 22½, 23½] in.

SHAPE SHOULDERS

Cast off 3 [3, 3, 4, 4] sts at beg of next 8 rows.

SHAPE NECK

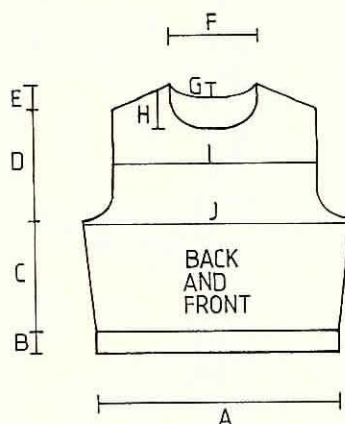
Note patt row on card. Using a length of MY, cast off centre 16 sts. Using nylon cord, K 38 [42, 46, 46, 46] sts at left by hand taking Ns down to NWP. Cont on rem sts for first side. Cast off 3 [3, 3, 4, 4] sts at beg of next row, 7 sts at beg of next row, 3 [3, 3, 4, 4] sts at beg of next row, 5 sts at beg of next row, 3 [3, 3, 4, 4] sts at beg of next row, 4 sts at beg of next row, 3 [3, 3, 4, 4] sts at beg of next row and 1 st at beg of next row. Cast off 3 [3, 3, 4, 4] sts at beg of next and foll alt row, K 1 row. Cast off rem 3 [7, 11, 5, 5] sts. With carriage at left, unravel nylon cord over rem Ns bringing Ns back to WP. Lock card on number previously noted. Take carriage to right without knitting. Release card and cont in fine lace patt. K 1 row. Finish to correspond with first side, reversing shapings.

FRONT

Work as for back to **. K 47 [50, 53, 56, 59] rows. 18 rows less have been worked to shoulder than on back.

SHAPE NECK

Note patt row on card. Using a



A = 50 [52.5, 55.5, 58.5, 61] CM

B = 4 CM

C = 22 [24, 26, 28, 30] CM

D = 22.5 [23, 24, 25, 25.5] CM

E = 4.5 CM

F = 18 CM

G = 2.5 CM

H = 9 CM

I = 41 [44, 47, 50, 50] CM

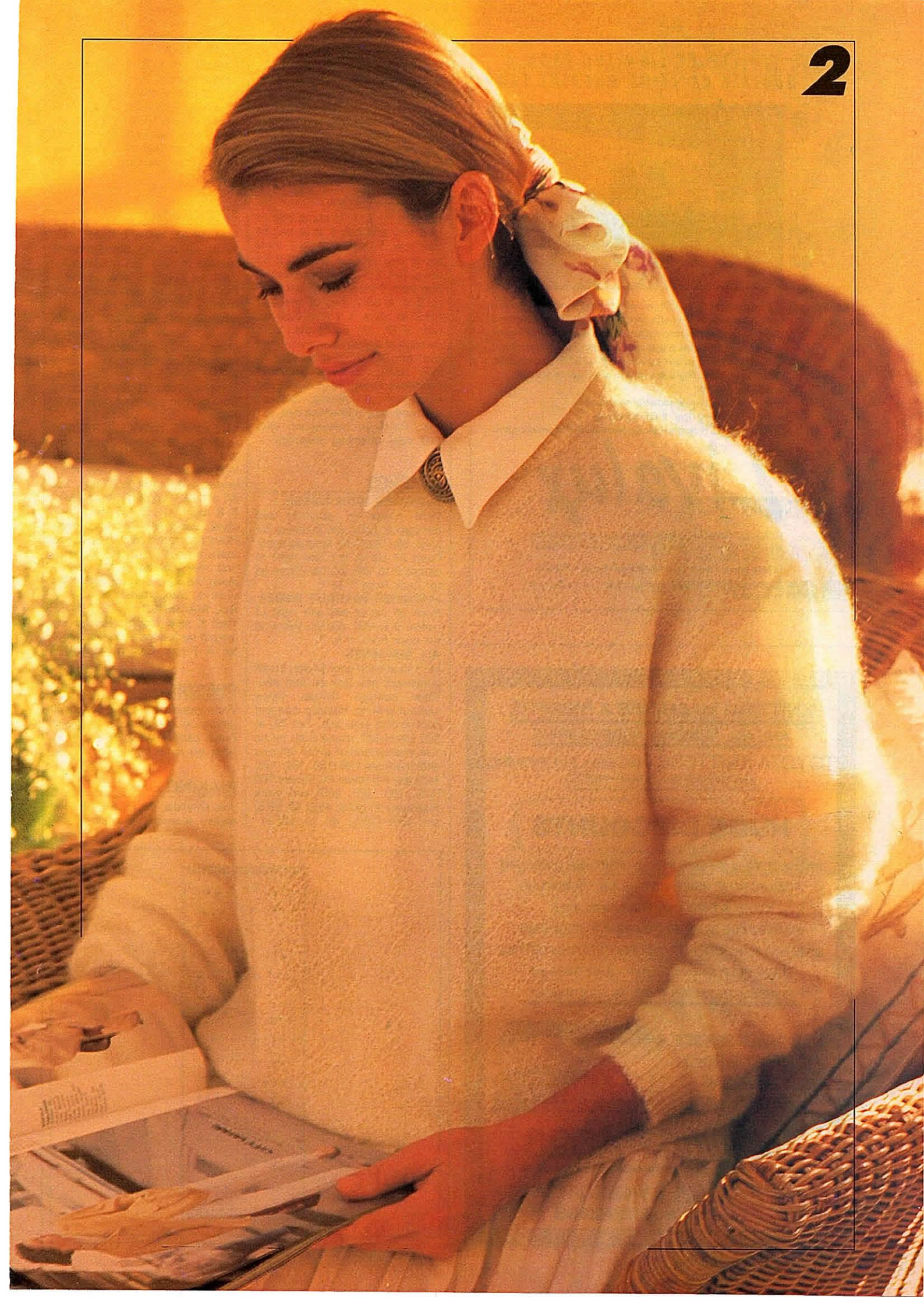
J = 53.5 [56, 59, 62, 64.5] CM

K = 22.5 CM

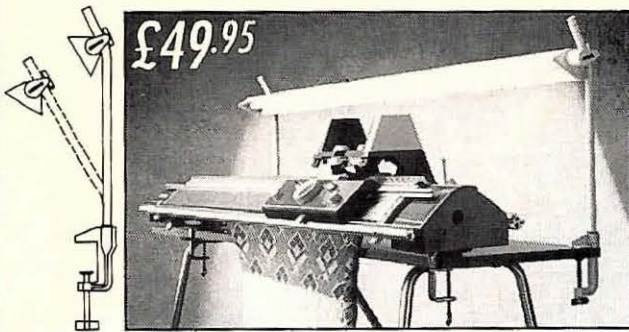
L = 37 [39.5, 41.5, 44, 46.5] CM

M = 13 CM

N = 45 [46, 47.5, 49, 50.5] CM



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length of MY, cast off centre 12 sts. Using nylon cord, K 52 [56, 60, 64, 64] sts at left by hand taking Ns down to NWP. Cont on rem sts for first side. K 1 row. Cast off 5 sts at beg of next row, K 1 row. Cast off 4 sts at beg of next row, K 1 row. Cast off 3 sts at beg of next and foll alt row. K 5 rows. Dec 1 st at beg of next row. K 4 rows.

SHAPE SHOULDER

Cast off [3, 3, 4, 4] sts at beg of next row and dec 1 st at beg of next row. * Cast off 3 [3, 3, 4, 4] sts at beg of next and foll 2 alt rows. Dec 1 st at beg of next row. Rep from * once more. Cast off 3 [3, 3, 4, 4] sts at beg of next and foll 2 alt rows. K 1 row. Cast off rem 3 [7, 11, 5, 5] sts. With carriage at left, unravel nylon cord over rem Ns bringing Ns back to WP. Lock card on number previously noted. Take carriage to right without knitting. Release card and cont in fine lace patt. K 1 row. Finish to correspond with first side, reversing shapings.

SLEEVES

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 2x2 rib (2x1 N arrangement). Push 31 Ns at left and right of centre 0 to WP. 62 Ns. Work as for back from * to *.

MACHINES WITHOUT RIBBER

Push 31 Ns at left and right of centre 0 to WP. 62 Ns. Work as for back from * to *.

ALL MACHINES

Inc 1 st at each end. 64 sts. Insert punchcard and lock on first row. Take carriage across twice without knitting. Release card and cont in fine lace patt. Set RC at 000. Using MT, shape sides by inc 1 st at each end of every 5th row until there are 126 [130, 134, 138, 142] sts. K 5 rows. RC shows 160 [170, 180, 190, 200] and work measures 41 [43.5, 45.5, 48, 50.5] cm, 16 1/4 [17 1/4, 18, 19, 20] in.

SHAPE TOP

Cast off 3 [4, 5, 6, 7] sts at beg of next 2 rows, 2 [3, 4, 5, 5] sts at beg of next 2 rows, 2 [2, 2, 2, 3] sts at beg of next 2 rows and 2 sts at beg of next 14 rows. K 2 rows. Dec 1 st at each end of next and foll 3rd row. Cast off 2 sts at beg of next 30 rows. Cast off rem 20 sts.

NECKBAND

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 2x2 rib (2x1 N arrangement). Push 152 Ns on each bed to WP. Arrange Ns for 2x2 rib (2x1 N arrangement). Using MY, cast on and K 3 tubular rows. Carriage is at right. Set machine for 2x2 rib knitting. Set RC at 000. Using MT-5-/MT-5-, K 32 rows. Transfer sts for st st. Pick up sts from cast on edge and place on to Ns.

MACHINES WITHOUT RIBBER

Push 152 Ns to WP. Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT-4- and MY, K 8 rows. Using MT-5-, K 17 rows. Using MT-4-, K 8 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MY evenly along the row. Unravel WY when work is completed.

ALL MACHINES

With K side facing, pick up sts around neck edge and place on to Ns. K 1 row. Cast off loosely.

PRESSING

With wrong side facing, pin out all pieces to measurements given. Press carefully following instructions on cone band.

MAKING UP

Join shoulder, neckband, side and sleeve seams. Set in sleeves.

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3 ARAN SWEATER WITH WOVEN STRIPES

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for chunky machines.

MATERIALS

Patons Beehive Soft Blend Chunky.
12 [12, 13, 14] x 50g balls in Cream (MC).
2 [2, 2, 2] x 50g balls in Hollyhock (C).
Pair of 4½ mm knitting needles.

GARMENT WEIGHT

Finished garment in first size weighs 580g.

The fibre content of this yarn is 45% Acrylic, 40% Nylon, 15% Wool. For further information about this yarn, please write to Patons & Baldwins Ltd., PO Box 22, Darlington, Co. Durham DL1 1YQ.

YARN THICKNESS

This yarn is very heavy weight and knits as triple knitting.

MEASUREMENTS

To fit bust 87 [92, 97, 102] cm, 34 [36, 38, 40] in.
Actual size 102 [107, 113, 118] cm, 40¼ [42, 44½, 46½] in.
Length to shoulder 62 [62.5, 63, 64] cm, 24¼ [24½, 24¾, 25¼] in.
Sleeve seam 44 cm, 17¼ in.

Instructions are written for the smallest size, larger sizes follow in square brackets. If only one figure is given, it applies to all sizes.

TENSION

15 stitches and 23 rows to 10 cm, 4 in measured over stocking stitch (tension dial setting approximately 7).

For perfect results, please check your tension carefully.

ABBREVIATIONS

See page 4.

KNITTING NOTES

We used purl side of knitting as right side of garment.

WEAVING PATTERN

Set machine to knit Ns back to WP. * Push Ns shown on chart to HP and UWP. Weave C over Ns in HP and under Ns in UWP. K 1 row MC. Rep from * 9 times more. These 10 rows form pattern.

BACK

Push 42 [42, 43, 43] Ns at left and 42 [43, 43, 44] Ns at right of centre 0 to WP. 84 [85, 86, 87] Ns. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using MC, K 4 rows. Cont in weaving patt, K 10 rows. Cont in st st and MC, K 8 rows. Cont in weaving patt, K 10 rows. Cont in st st and MC, K 4 [6, 8, 10] rows. RC shows 36 [38, 40, 42] *. Place marker at right edge. K 46 [48, 50, 52] rows. Place marker at right edge. K 4 [6, 8, 10] rows. ** Cont in weaving patt, K 10 rows. Cont in st st and MC, K 8 rows. Cont in weaving patt, K 10 rows. Cont in st st and MC, K 4 rows. RC shows 118 [124, 130, 136]. Using WY, K a few rows and release from machine **.

FRONT

Work as for back to *.

SHAPE NECK

Cast off 8 sts at beg of next row, K 1 row. Dec 1 st at beg of next and foll 5 alt rows, K 21 [23, 25, 27] rows. Inc 1 st at beg of next and foll 5 alt rows, K 1 row. Cast on 8 sts at beg of next row. K 3 [5, 7, 9] rows. Work as for back from ** to **.

NECKBAND

Join right shoulder seam. With P side facing and using 4½ mm needles, join in MC and pick up and K 18 sts down left side of front neck, 16 [18, 20, 22] sts across front neck, 18 sts up right side of front neck and 32 [34, 36, 38] sts across back neck. 84 [88, 92, 96] sts. Work 6 rows in K 1, P 1 rib. Cast off loosely in rib.

SLEEVES

Join left shoulder and neckband seam. Push 36 [36, 37, 37] Ns at left and right of centre 0 to WP. 72 [72, 74, 74] Ns. With P side facing, pick up 36 [36, 37, 37] sts at each side of shoulder and place on to Ns. Set RC at 000. Using MT and MC, K 4 rows. Cont in weaving patt, K 10 rows. Cont in st st and MC. Shape sides by dec 1 st at each end of next and foll 4th row, K 3 rows. Cont in weaving patt, K 10 rows. Cont in st st and MC. Dec 1 st at each end of next and every foll 4th row until 40 [40, 42, 42] sts rem. K 3 rows. RC shows 88. Using WY, K a few rows and release from machine.

CUFFS

With P side facing and using 4½ mm needles, pick up 40 [40, 42, 42] sts along lower edge of sleeve. With K side facing and using MC, work 13 rows in K 1, P 1 rib. Cast off loosely in rib.

WELTS

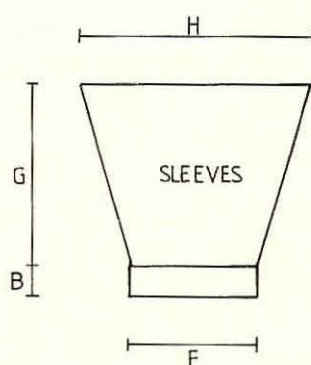
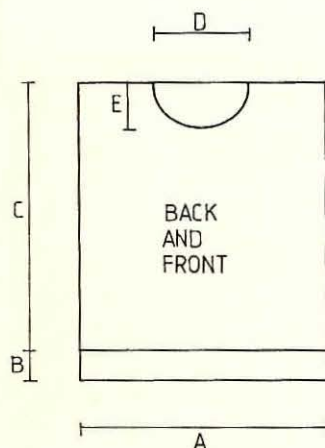
With P side facing and using 4½ mm needles, join in MC and pick up and K 80 [82, 84, 86] sts along lower edge. Work 13 rows in K 1, P 1 rib. Cast off loosely in rib.

PRESSING

With wrong side facing, pin out all pieces to measurements given. Press carefully, following instructions on ball band.

MAKING UP

Graft side seams. Join sleeve, cuff and welt seams.



CHART

X	X	-	-	X	X	-	-	X	X	-	-
X	X	-	-	X	X	-	-	X	X	-	-
-	-	X	X	-	-	X	X	-	-	X	X
-	-	X	X	-	-	X	X	-	-	X	X
X	X	-	-	X	X	-	-	X	X	-	-
X	X	-	-	X	X	-	-	X	X	-	-
-	-	X	X	-	-	X	X	-	-	X	X
-	-	X	X	-	-	X	X	-	-	X	X
X	X	-	-	X	X	-	-	X	X	-	-
X	X	-	-	X	X	-	-	X	X	-	-

☒ = Place C over Ns in HP

☐ = Place C under Ns in UWP

A = 51 [53.5, 56.5, 59] CM

B = 6 CM

C = 56 [56.5, 57, 58] CM

D = 20 [20.5, 21.5, 22.5] CM

E = 9 CM

F = 26.5 [26.5, 28, 28] CM

G = 38 CM

H = 48 [48, 49, 49] CM





STITCH PATTERNS

Slip stitch – Part 1

Have you ever knitted a garment using a slip stitch pattern? Most knitters neglect it, but this is a really useful and interesting stitch pattern – but beware of the pitfalls.

Diane Bennett

Most knitters use the slip stitch setting on their knitting machine very frequently. If all needles are in B position and both PART buttons are pressed, the carriage can be moved across the needle bed without knitting. This may be used just to move the carriage to the other end of the needle bed. When knitting stitch patterns, the change knob can be set to KC and, as the carriage is moved across the bed, needles are selected for the next row of the pattern. This is used to correct errors, when rows have been unravelled and to reset the pattern for the second side of a neck.

The carriage can also be set to knit in one direction and slip in the other. If the left PART button is pressed, the carriage will knit when moved from left to right and slip when moved from right to left. To work out which way the carriage will slip, look at the part buttons. It is the one on the leading edge which controls what the carriage will do next. If the one on the right of the pair is pressed, the carriage will slip as it moves to the right, while if the one on the left is pressed, it will slip as it moves to the left.

Setting the main bed to slip one way and knit the other is used by ribber owners for casting on. The circular rows are knitted on one bed only, with the other bed set to slip the needles. This setting is also used when knitting a cord – cast on about five stitches, press one part button and the carriage knits one way and slips the other, forming a rounded cord.

Using the part buttons in the ways that I have described so far is non-selective, because all the needles will either slip or knit as the carriage is moved across the row.

When knitting a slip stitch

pattern, some needles remain in B position while others are selected to D position. If the part buttons are pressed, needles which remain in B position do not knit. Needles which are selected to D position will knit with the main yarn. This is the reason why, when using the carriage to reselect patterning needles, it is very important that all needles should be in B position – any needles which are in D position will try to knit and if there is no yarn in the feeder the stitches will drop!

The slip stitch pattern is formed by strands of yarn which are laid in front of the needles which remain in B position. When using a punchcard machine, these needles are unpunched on the card. When using an electronic machine, the stitches which slip are usually those which correspond to the unmarked areas in the design. However, if Switch 6 is used to reverse the needle selection, the needles which are to slip can be marked. Owners of pushbutton machines will usually find it quicker to use the reverse switch. The selected needles then correspond to the buttons which have not been pressed, so it is only necessary to press the buttons for the needles which are not to knit.

Many knitters who have experimented with slip stitch have been disappointed, usually because they have been trying to knit the “wrong” design with an unsuitable yarn. It is technically possible to use any design which is suitable for tuck stitch to knit slip stitch. Most standard gauge punchcard machines do not have slip stitch punchcards in the basic set and those illustrated for this stitch are the cards which are also suitable for tuck.

Figure 3 ►

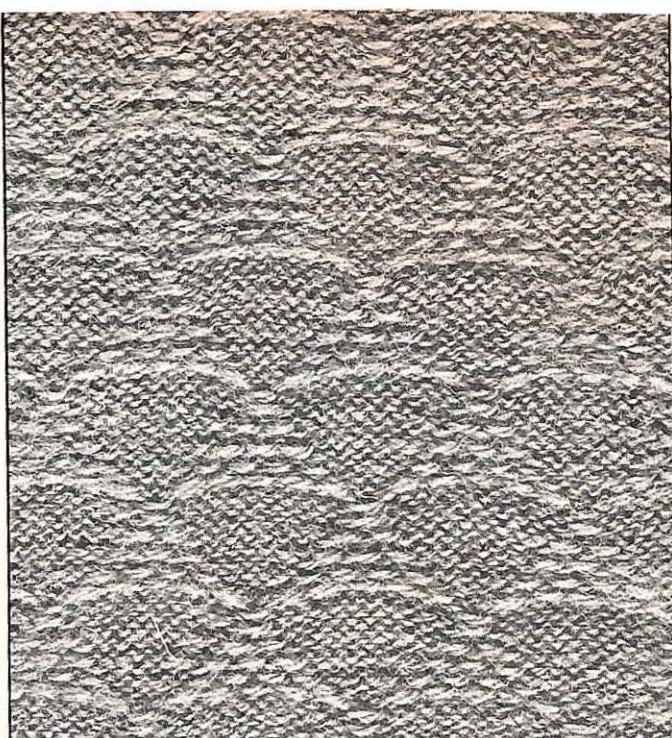


Figure 1



Figure 2



As I have already explained in my articles about tuck stitch, it is not possible to tuck two adjacent needles in the same row. When designs of this type are used for slip stitch, only one needle remains unselected and a single stitch float is laid in front of that needle forming the pattern. When using most yarns, this short float is difficult to see and therefore the slip stitch pattern does not show up well in the fabric.

Figure 1 shows one of the basic tuck stitch punchcards supplied with most machines (also Stitchworld pattern number 253) knitted using the slip stitch setting (both part buttons pressed). The yarn is a four-ply acrylic and the floats in the design are so short that they are difficult to see. Compare this with Figure 2, knitted with the same yarn from a special slip stitch design. Stitchworld number 358. This has blocks of two or three needles remaining unselected, giving longer floats of yarn laid on the surface of the knitting and forming a design which is much bolder and more effective.

The length of the float should be limited to two or three needles, because longer floats are often caught when the garment is worn. For this reason, single colour slip stitch worn with the floats on the right side is more suitable for adults than for children's garments.

If slip stitch is to be used for a garment, try to select one of these designs which is for slip stitch, with longer floats. Owners of push-button machines will find a selection of suitable designs in the stitch pattern book, while for punchcard machines, Punchcard Vol. 3, 4 and 5 contain a range of designs. For electronic machines, try Stitchworld pattern numbers 343 to 384. It is also possible to double the width of tuck stitch designs using Switch No. 3 on the electronic machines to produce a bolder design.

Many knitters will have seen the "Harmony Book of Machine Knitting Stitches", which contains a range of designs for punchcard machines (which can, of course, also be used on electronics). This contains a number of interesting slip stitch designs, including not only basic designs but also some of the variations which I will be describing in the next article.

Slip stitch is particularly effective when knitted with a chunky machine. The thicker yarns produce a very bold and effective fabric. The set of punchcards supplied with the KH260 chunky contains several which are for slip stitch, while the built in patterns of KH270 include a number of lovely designs, for example pattern number 157.

While experimenting with slip stitch, try using a series of

suitable, fairly simple designs as bands, with stocking stitch rows between the bands. Figure 3 shows two simple designs separated by six rows of stocking stitch and a six row two-by-two slip design. This is particularly effective if used as illustrated, on a garment which has been knitted sideways.

Which yarn is selected to knit slip stitch is most important. Textured yarns are not suitable, because the design will be difficult to see. Although three and four-ply acrylic and mixtures are suitable, smooth, shiny yarns are the most likely to show the stitch pattern. Unbulked acrylics, such as Artistic and Celebration, together with the thicker crêpe yarns with a strong twist are ideal. Thicker yarns produce a bolder fabric than finer yarns and any smooth double knit which is fine enough to knit on a standard gauge machine is also suitable.

When selecting yarn for a garment, choose not only the type of yarn but also the colour with care. Dark colours are much less effective than light colours. White and pastel shades are the best choice. For men's garments, try to use the mid-tone colours such as denim blue, mink and grey rather than navy, dark brown and black.

When the yarn and stitch pattern have been selected and a tension square is knitted, the difference between stocking stitch and slip stitch can be seen. The floats of yarn over the surface of the knitting replace knitted stitches, pulling the fabric together and making it narrower. This means that slip stitch with a fine yarn is not suitable for large size garments. When using four-ply yarns, it is possible with 200 needles to knit a large man's size.

The fabric is not only narrower when knitting slip stitch but also shorter. More rows are needed to knit the length of the fabric, as with a tuck stitch design. The number of needles which slip and the amount of slipping in the fabric will affect the tension achieved. When using a pattern for slip stitch, it is essential to either use the design included or substitute a design which has a very similar amount of slipping.

When planning garments, the tension differences make it very difficult to combine slip and stocking stitch in the same garment piece, but try knitting one part of a garment using slip stitch, with the rest of the garment knitted in stocking stitch.

In the next article in this series, I will be exploring the many variations of slip stitch, including several which make it possible to knit multi-colour fabrics with small floats.



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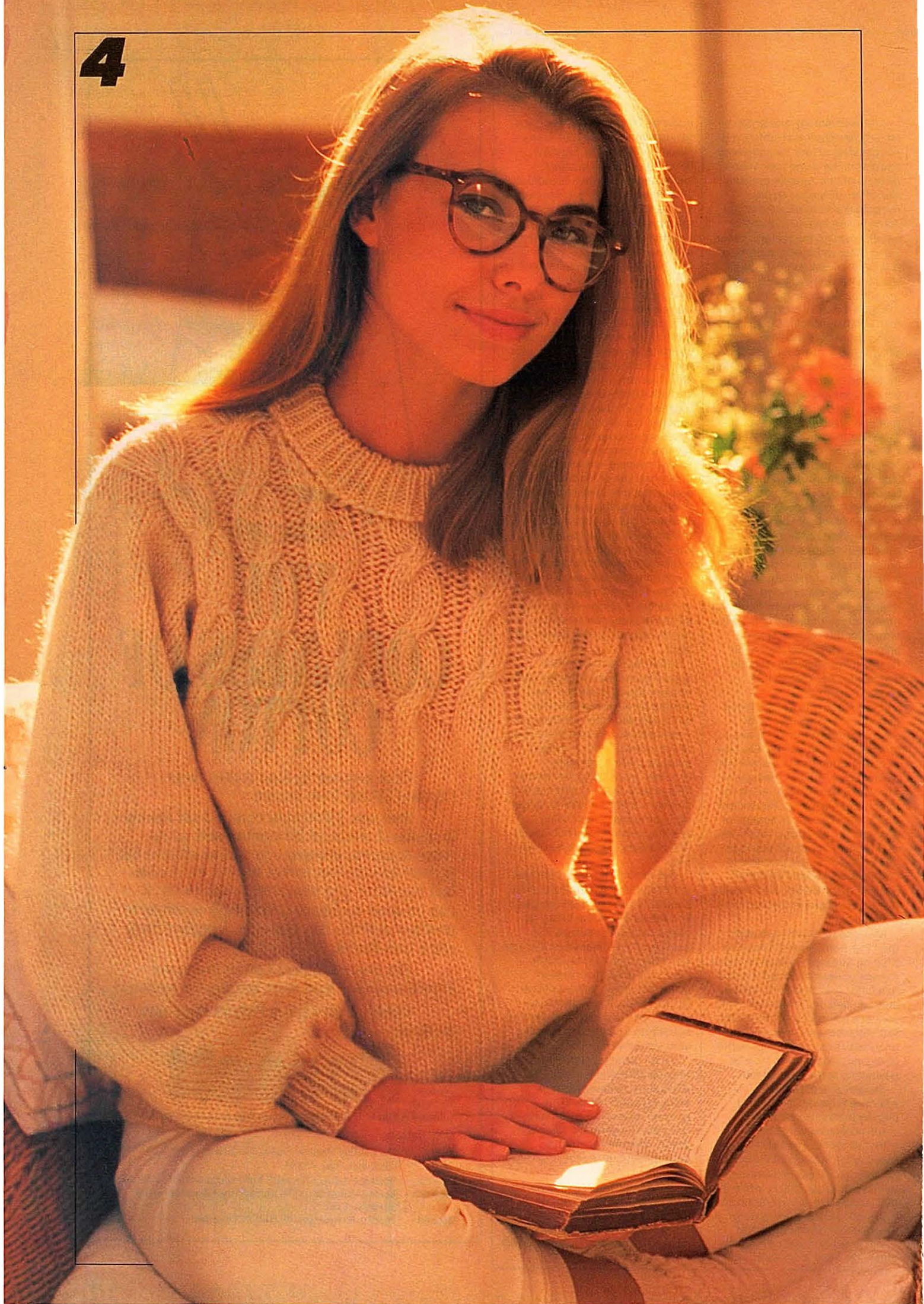
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4



4 ARAN CABLED SWEATER

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for chunky machines with a ribber.

MATERIALS

Tivoli Aranmore.

1 [1, 1] × 1000g cone in Aran (MY).

GARMENT WEIGHT

Finished garment in first size weighs 550g.

The fibre content of this yarn is 100% Pure New Wool. For further information about this yarn, please write to Tivoli Spinners Ltd., 28 Aulton Road, Sutton Coldfield, West Midlands B75 5PY.

YARN THICKNESS

This yarn is very heavyweight and knits as triple knitting.

MEASUREMENTS

To fit bust or chest 82-87 [92-97, 102-107] cm, 32-34 [36-38, 40-42] in.

Actual size 102 [112, 123] cm, 40¼ [44, 48½] in.

Length to shoulder 65.5 cm, 25¾ in.

Sleeve seam 50 cm, 19¾ in.

Instructions are written for the smallest size, larger sizes follow in square brackets. If only one figure is given, it applies to all sizes.

TENSION

15 stitches and 21 rows to 10 cm, 4 in measured over stocking stitch (tension dial setting approximately 7).

For perfect results, please check your tension carefully.

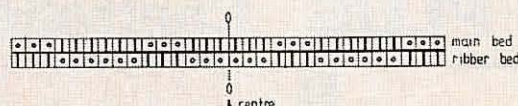
ABBREVIATIONS

See page 4.

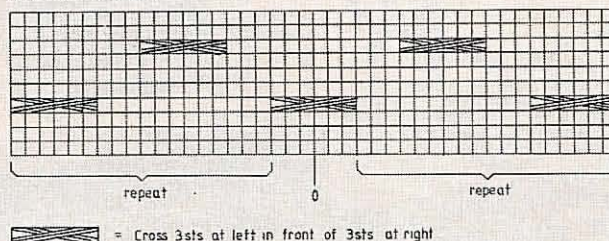
KNITTING NOTES

We used knit side of knitting as right side of garment.

NEEDLE DIAGRAM FOR CABLES



CABLE CHART



NECKBAND

With ribber in position and carriage at right, set machine for 1×1 rib. Using MY, cast on 39 sts in 1×1 rib. K 3 tubular rows. Carriage is at right. Set carriage for 1×1 rib knitting. Set RC at 000. Using MT-5/MT-5, K 14 rows. Transfer sts for st st. With P side facing, replace 65 sts from lower edge of sleeve on to Ns gathering evenly. Using MT+2, K 1 row. Cast off.

PRESSING

With wrong side facing, pin out all pieces to measurements given. Press carefully, following instructions on cone band.

MAKING UP

Join shoulder seams. Set in sleeves, sewing rows above markers to cast off sts at

BACK

With ribber in position and carriage at right, set machine for 1×1 rib. Push 39 [43, 47] Ns at left and right of centre 0 to WP. 78 [86, 94] Ns. Push corresponding Ns on ribber to WP. Arrange Ns for 1×1 rib. Using MY, cast on and K 3 tubular rows. Carriage is at right. Set carriage for 1×1 rib knitting. Set RC at 000. Using MT-5/MT-5, K 14 rows. Transfer sts for st st. Set RC at 000. Using MT, K 75 rows. Work measures 40.5 cm, 16 in.

SHAPE ARMHOLES

Cast off 6 sts at beg of next 2 rows. 66 [74, 82] sts *. K 51 rows. RC shows 128 and work measures 65.5 cm, 25¾ in. Place a marker between sts 13 and 14 at left and right of centre 0. Cast off.

FRONT

Work as for back to *. K 3 rows. With ribber in position, transfer sts as shown on needle arrangement diagram. Using MT/MT, cont in cable patt. K 28 rows. 20 rows less have been worked to shoulder than on back.

SHAPE NECK

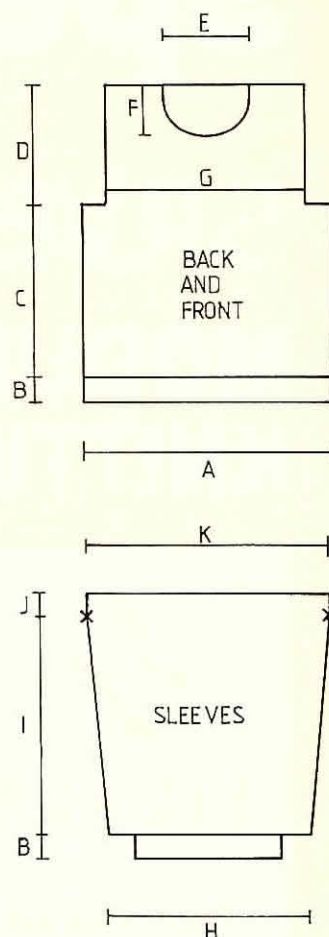
Using a length of MY, cast off centre 14 sts. Push 26 [30, 34] Ns at left to HP and cont on rem sts for first side. K 1 row. Cast off 2 sts at beg of next row, K 1 row. Dec 1 st at beg of next and every foll alt row until 20 [24, 28] sts rem. K 10 rows. Cast off. With carriage at left, push rem Ns from HP to WP. Finish to correspond with first side, reversing shapings.

SLEEVES

Push 65 Ns to WP. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using MY, K 17 rows. Shape sides by inc 1 st at each end of next and every foll 18th row until there are 75 sts. K 5 rows. RC shows 95 and work measures 45 cm, 17¾ in. Place marker at each end. K 9 rows. Cast off.

CUFFS

With ribber in position and carriage at right, set machine for 1×1 rib. Using MY, cast on 39 sts in 1×1 rib. K 3 tubular rows. Carriage is at right. Set carriage for 1×1 rib knitting. Set RC at 000. Using MT-5/MT-5, K 10 rows. Transfer sts for st st. With P side facing, replace 65 sts from lower edge of sleeve on to Ns gathering evenly. Using MT+2, K 1 row. Cast off.



A = 52 [57, 62.5] CM

B = 5 CM

C = 35.5 CM

D = 25 CM

E = 18 CM

F = 10 CM

G = 44 [49, 54.5] CM

H = 43 CM

I = 45 CM

J = 4 CM

K = 50 CM

armholes. Join side and sleeve seams. Join neckband seam. Pin neckband into position. Unravelling WY as required, backstitch through open loops of last row worked in MY. Fold in half and catch down on inside.

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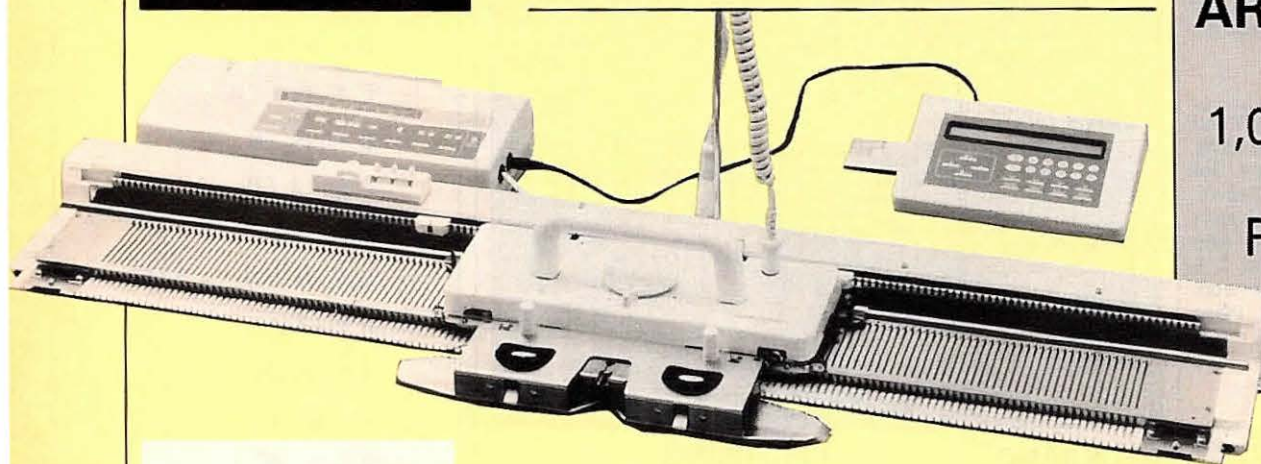
With its 6.5mm needle pitch, its knitting range includes the upper limits of standard gauge and the lower limits of chunky gauge machines plus, of course, those double knitting yarns beloved by hand knitters. So the SK860 extends your design range by allowing you to use beautiful yarns that other machine knitters have to exclude. Silver's Modular System means that optional additions can be made to each machine and our prize includes

★ **ALSO** ★

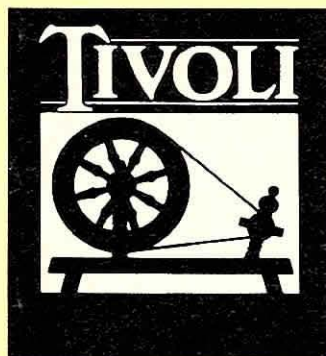
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GENERAL ELECTION

Now I don't know – or want to know – the political leaning of Silver Knitting Machines Limited or Tivoli Spinners Limited, but I do know that the prizes they are

Enough of this frivolity, say you. So cast your own vote and send your entry coupon to reach Maidenhead by April 30th – no proxies, please. Let Anne, the Right Honourable member for *Machine Knitting Monthly*, know

CLUES

1. Free giving
2. Closely linked when *Enid went*
3. Not far from the Monster of the Loch
4. Not the type to *renege* in his duty
5. Attractive lady in red showed non-compliance
6. Supporter may have *heard ten*
7. Adoringly fortified inside with French wine
8. Mythical Land of Gold
9. Praise a Mineworker's Union but be careful with the potion!
10. European Community initially unmoving but joyous overall
11. Witches' stewpot soundly named after a male?
12. Cads after the junction may well be pigs
13. Places in position in front rows of the theatre?
14. Could be a *topic* in a far-sighted discussion
15. *Cut a nail* or be all at sea

Regular readers will recognise Bob Daw's inimitable style. Although he, sadly, is gone we have a few of his puzzles still unpublished and feel sure he'd approve of us using this one which is particularly apt – if we have our timing right! ED

1	G						
2	E						
3	N						
4	E						
5	R						
6	A						
7	L						
8	E						
9	L						
10	E						
11	C						
12	T						
13	I						
14	O						
15	N						

COMPETITION ENTRY FORM

APRIL 1992

The anagram reads:

Name

Address

Postcode

My machine is a

Please cut out the form and send to MKM April Competition, 3 Bridge Avenue, Maidenhead, Berkshire SL6 1RR. Photocopies are not acceptable.

COMPETITION RULES

1. Only entries on forms cut from the magazine will be accepted. You should send your entry form to April Competition, *Machine Knitting Monthly*, 3 Bridge Avenue, Maidenhead, Berkshire SL6 1RR.

2. This competition is open to residents of the U.K. only, except the employees of *Machine Knitting*

Monthly, the magazine's typesetters, printers, distributors, employees of this month's competition sponsor and their relatives.

3. The closing date is 30th April 1992. Entries received after that date will not be considered and no responsibility can be accepted for entries lost or delayed in the post.

4. No cash alternative will be offered.

5. The winners will be the first 13 correct entries drawn from our postbag after the closing date.

6. The winners will be notified in writing and the results will be published in a future issue of *Machine Knitting Monthly*.

7. The Editor's decision is final and no correspondence will be entered into regarding the competition.

SIMPLY SILVER

I've had some questions this month about punchcards, the memory row, using cards from other machines, and punching cards for yourself. So this month's article is about punchcards and written mainly with the beginner in mind.

Liz Norton

Let's start with putting the card in the machine. Keep it level as you insert it and roll it through until there is more card protruding from the back than the front. When joining the card, make sure the back stays behind the front (that is, don't bring the back over the front of the card). With the back of the card behind the front, the card will rotate smoothly through the card reader. If you have the back over the front, the overlap is liable to catch on the card reader as it rotates through, jamming the card in the reader.

This will cause errors in the patterning and spoil your knitting; it may also damage the card.

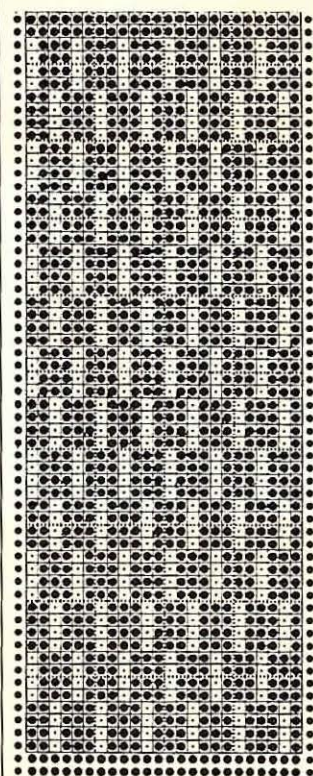
When you clip the two cards together, don't try to line up the two pairs of holes and push the clip right through. It's much simpler to insert the studs first through the back only and then position the front over the studs. I'm sorry if this seems very obvious and trivial to you, but I've watched so many knitters in class struggle to line up the front and back and insert the studs in one go that it seems worth

mentioning!

Now the memory row. Why is it necessary? It's the needles that are going to pattern knit, but the card has no direct link with the needles. The carriage is the link. It reads the punchcard and then directs the needles how to knit. Until the card has been read, the carriage doesn't know what the pattern is. The first pass of the carriage after inserting the card allows the carriage to read and memorise the card. There are various ways of doing the memory row. The easiest way is to lock the card on row 1, release the carriage using the carriage release button and make two free passes. Only one pass is needed to read the card, the second pass is needed to get the carriage back to where the yarn is.

If you have an older machine without a carriage release button, put the cam lever to slip and the side levers forward to 0 for a free pass. To use the slip setting for a free pass, the needles must be either in working position or holding position (with the carriage set to hold). If there are any needles between working position and holding position, they will either knit or drop their stitches, depending on whether the carriage is or isn't threaded.

Whichever method you use for the free passes, if you leave your



yarn in the carriage don't forget to pull down the slack behind the yarn mast after the free passes.

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Notice I said "Lock the card while doing the memory rows". If you don't, the card will move on as you do the free passes and on the second pass you'll memorise row 3; you'll therefore lose the first two rows of the pattern.

You may be wondering why you end up memorising row 3 and not row 2 if you don't lock the card. Let's look at the way the card moves on and what happens as you knit.

We'll suppose you're starting with the carriage at the right, and row 1 has been correctly memorised. The carriage is set for the stitch you want to knit and the card unlocked. It is the memory drums at the rear of the carriage on either side that read and memorise the card. At present both memory drums have memorised row 1 of the pattern.

As you knit, it is always the leading memory drum (the one nearest the knitting at the beginning of the row) that selects the needles for the pattern on that row. So, as you knit your first row to the left, the left memory drum is selecting the needles for the pattern.

If you knit very slowly, you'll see that once the left memory drum has cleared the card reader, and before the second memory drum reaches it, the card moves on in the reader. So the second (in this case the right) memory drum reads and memorises the second row of the pattern.

On the second row (from left to right in this case), the right memory drum selects the needles for the pattern and, once it has cleared the card reader, the card will move on to row 3. The left memory drum can then read and memorise row 3 ready for the next row of the knitting.

Each memory drum consists of 24 levers, each of which has two positions, one for a punched hole and the other for a blank. Each lever then memorises one column on the card. If you remove the carriage from the needlebed during knitting the drums may rotate. If they do and you then replace the carriage on the needlebed and just carry straight on knitting, you will find that on the first row you knit the pattern has moved sideways. If you do remove the carriage from the needlebed, you must lock the card and do two free passes to re-memorise the pattern when you replace the carriage. This ensures that the pattern comes out in the correct position.

Once you've understood the function of the memory drums and punchcard, you'll realise there are other ways of doing the memory row. What usually happens in practice is that the punchcard is in the card reader throughout the knitting of a garment. So if you lock the card on row 1 while you knit the welt, row 1 is memorised while you knit it, so you are ready to start pattern

knitting as soon as the welt is finished.

There is a third method for the memory row given in the manuals, though I find I never use it. For this method the card is positioned *unlocked* on the pattern row preceding the one you want to start knitting at. You then knit one row (of stocking stitch) and, as you knit, the card moves on one row as we've seen and the row you want to start knitting at is memorised.

I prefer to use a method which involves locking the card as then, if I make a mistake and perhaps end up doing more row or carriage passes than I intended, I don't have to think about the card, since I know it will stay on the correct row.

By the way, whichever method you use for the memory row, you can start pattern knitting for most stitches from either the right or the left. Lace knitted with the lace carriage and patterns knitted with the colour changer are two exceptions to this. Lace patterns are designed to be started with the carriage at the right. With colour changer patterns, it depends on the exact fabric and stitch being knitted.

Earlier I said that the carriage selects the needles for the pattern. If you've seen Brother and Toyota machines pattern knitting, you will know that these machines have needles in the selected position (that is forward of the needlebed) at the beginning of every row of pattern knitting. The new Silver Reed machines don't do this of course, but the needles are still selected. They are selected, knitted and returned to working position on every row. When you've no knitting on the machine, put a punchcard in, remove the sinker plate, set the cam lever to a pattern stitch and pass the carriage across the needlebed. The needles move in two waves, one within the other. One wave is selected by the punched holes and one by the blanks on the card. If you use a very simple card, say number 3, you'll be able to see the relationship between the punched card and the needles very easily. The needle movement cannot be compared directly to the card, as the row being selected is down inside the card reader, it is not the row showing above the card reader. (If there is no card in the reader, the needles move in a single wave motion.)

The needles can only be selected into two waves if they start from the working position. If you put some needles on hold (but leave the holding levers on knit), and then pass the carriage across, you'll see the needles move back to working position in one wave. They'll also move back in one wave from the upper working position.

This means that when you want to knit needles that have been in

holding position during pattern knitting, you must return the needles to the working position using the transfer tool, before knitting them.

Punching cards for yourself is very easy, once you understand several basic features of a punched card. You don't even have to remember these points, as you can always use a pre-punched card as a reminder.

New knitters are often puzzled as to which row they start punching on. They notice that the row number 1 is several rows above the base of the card; should they start punching level with number 1? However, the card is numbered to allow for the fact that the row being read is down inside the machine. So when number 1 is level with the card reader, the row being read is the first row at the bottom of the card. Therefore, the first row of the pattern is punched on the first row of the card.

Next, what do you do if only one pattern repeat is shown with the pattern and it is too short to allow the card to be joined? Unless the pattern is a border pattern and you're only going to knit one repeat, you punch as many *complete* repeats as is necessary to join the card. If you look at your blank punchcard, towards the top of the card you'll see in the margin (outside the pattern area) a series of small guide holes. These are the guides for the holes that have to be punched to join the card when using less than the full length. The lowest of these holes indicates the minimum length the card can be to be joined up.

When you've punched out the minimum number of repeats, finish by punching out two rows completely. If you look at your pre-punched cards, you'll see every card starts and finishes with two completely punched rows. These rows overlap the first two and the last two rows of the pattern when the card is joined, and the completely punched rows allow the pattern to show through.

Next you punch out the holes for the clips, using the guides in the margin. Again, use your pre-punched cards to show you exactly which pair to punch. The upper hole lies on a level between the two completely punched rows. The lower hole is two places below the upper.

Finally the card has to be trimmed to allow the card clips to be used. Again, look at your pre-punched cards and see how they are trimmed alongside the card-joining holes; then do the same. Of course you also have to cut off the excess length of card, above the final two completely punched rows.

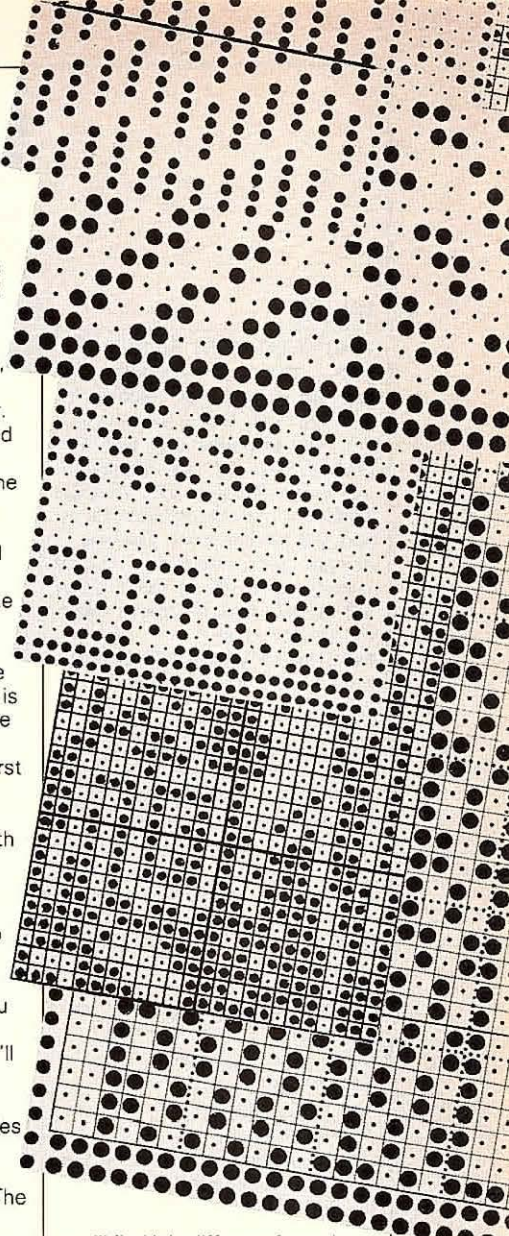
For all patterns except lace, it's possible to use cards from other makes of machine. If you look at the numbering on other cards,

you'll find it is different from the numbers on Silver punchcards. The Brother and Toyota cards feed further into their machines. If you want to use a pre-punched card from a different make of machine, place any card from your Silver machine over the Brother or Toyota card, in such a way that the bottom and top are lined up and you can see the row numbers on both cards. Read off the row number on the Brother or Toyota card that lines up with row 1 on the Silver card; that is the row that you start knitting at.

If you are punching out a Brother or Toyota pattern on a Silver blank card, you simply start at the bottom of the card and start knitting at row 1 as usual.

I've said that you can use all patterns except lace patterns from other machines. In fact you can use some lace patterns, but this requires more knowledge than the other stitches and, as I said at the beginning, I have written this article mainly with beginners in mind.

Ann Kite covers many aspects of punchcard knitting (but not the lace carriage) in her Open Learning Video Course No. 2, "Punchcard Knitting and the Charting Device", and there is a Special Offer this month.



5 GUATEMALAN CARDIGAN

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for standard gauge punchcard machines with or without a ribber.

MATERIALS

Spectrum Vermont 4-ply Perlé.
2 [2, 2] x 100g balls in Mulberry (MC).
1 [1, 1] x 100g ball in Black (A).
1 [1, 1] x 100g ball in White (B).
1 [1, 1] x 100g ball in Honey (C).
1 [1, 1] x 100g ball in Royal (D).
1 [1, 1] x 100g ball in Serpentine (E).
6 buttons.

GARMENT WEIGHT

Finished garment in first size weighs 425g.

The fibre content of this yarn is 100% Acrylic. For further information about this yarn, please write to Spectrum Yarns, Spa Mills, New Street, Slaithwaite, Huddersfield HD7 5BB.

YARN THICKNESS

This yarn is medium weight and knits as four ply.

MEASUREMENTS

To fit bust 87-92 [97-102, 107-112] cm, 34-36 [38-40, 42-44] in.
Actual size 108 [118, 128] cm, 42½ [46½, 50½] in.
Length to shoulder 54 [56, 58] cm, 21¼ [22, 22¾] in.
Sleeve seam 46.5 [48, 50] cm, 18¼ [19, 19¾] in.

Instructions are written for the smallest size, larger sizes follow in square brackets. If only one figure is given, it applies to all sizes.

TENSION

28 stitches and 39 rows to 10 cm, 4 in measured over Fair Isle pattern (tension dial setting approximately 9-).

For perfect results, please check your tension carefully.

ABBREVIATIONS

See page 4.

KNITTING NOTES

We used knit side of knitting as right side of garment. Punch card, as shown, before starting to knit.
Knit two colour Fair Isle rows with first colour given in back feeder 1/A to knit background and second colour given in front feeder 2/B to knit contrast pattern.

FAIR ISLE PATTERN

K 6 rows A/B, 12 rows MC/C and 11 rows E/D. These 29 rows form pattern.

first row. Set carriage for patt. Set RC at 000. Using MT, K 1 row. Release card and cont in Fair Isle patt. K 62 [70, 78] rows.

SHAPE FRONT EDGE

Place marker at left edge. Dec 1 st at left edge on every 3rd row until 72 [82, 90] sts rem. K 1 [2, 1] rows. RC shows 79 [79, 83] and work measures 30 [30, 31] cm, 11¼ [11¼, 12¼] in. Place marker at right edge. Cont to dec at front edge on every 3rd row from previous dec until 41 [48, 55] sts rem. K 2 rows. RC shows 173 [181, 189] and work measures 54 [56, 58] cm, 21¼ [22, 22¾] in. Using WY, K a few rows in st st and release from machine **.

LEFT FRONT

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1x1 rib. Push 77 [84, 91] Ns at left of centre 0 to WP. Work as for back from * to *.

MACHINES WITHOUT RIBBER
Push 77 [83, 92] Ns at left of centre 0 to WP. Work as for back from * to *.

2nd SIZE

Inc 1 st at left edge.

3rd SIZE

Dec 1 st at left edge.

ALL SIZES

77 [84, 91] sts.

BACK

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1x1 rib. Push 77 [84, 91] Ns at left and right of centre 0 to WP. 154 [168, 182] Ns. * Push corresponding Ns on ribber to WP. Arrange Ns for 1x1 rib. Using MC, cast on and K 3 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-6/MT-6, K 51 rows. Transfer sts for st st *.

MACHINES WITHOUT RIBBER

Push 76 [84, 91] Ns at left and 76 [83, 91] Ns at right of centre 0 to WP. 152 [167, 182] Ns. * Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using MT-3 and MC, K 103 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MC evenly along the row. Unravel WY when work is completed *.

1st SIZE

Inc 1 st at each end.

2nd SIZE

Inc 1 st at right edge.

ALL SIZES

154 [168, 182] sts.

ALL MACHINES

Insert punchcard and lock on first row. Set carriage for patt. Set RC at 000. Using MT, K 1 row. Release card and cont in Fair Isle patt. K 78 [78, 82] rows. RC shows 79 [79, 83] and work measures 30 [30, 31] cm, 11¼ [11¼, 12¼] in. Place marker at each end. K 94 [102, 106] rows. RC shows 173 [181, 189] and work measures 54 [56, 58] cm, 21¼ [22, 22¾] in. Using a length of MC, cast off centre 72 sts. Push 41 [48, 55] Ns at left to HP. Using WY, K a few rows in st st over rem 41 [48, 55] sts and release from machine. Push Ns from HP to UWP. Using WY, K a few rows and release from machine.

RIGHT FRONT

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1x1 rib. Push 77 [84, 91] Ns at right of centre 0 to WP. Work as for back from * to *.

MACHINES WITHOUT RIBBER

Push 77 [83, 92] Ns at right of centre 0 to WP. Work as for back from * to *.

2nd SIZE

Inc 1 st at right edge.

3rd SIZE

Dec 1 st at right edge.

ALL SIZES

77 [84, 91] sts.

ALL MACHINES

** Insert punchcard and lock on

ALL MACHINES

Work as for right front from ** to ** reversing shapings and reading left for right and right for left.

SLEEVES

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1x1 rib. Push 34 [36, 38] Ns at left and right of centre 0 to WP. 68 [72, 76] Ns. Push corresponding Ns on ribber to WP. Arrange Ns for 1x1 rib. Using MC, cast on and K 3 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-6/MT-6, K 29 rows. Transfer sts for st st.

MACHINES WITHOUT RIBBER

Push 34 [36, 37] Ns at left and 34 [35, 37] Ns at right of centre 0 to WP. 68 [71, 74] Ns. Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using MT-3 and MC, K 59 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MC evenly along the row. Unravel WY when work is completed.

2nd SIZE

Inc 1 st at right edge.

3rd SIZE

Inc 1 st at each end.

ALL SIZES

68 [72, 76] sts.

ALL MACHINES

Insert punchcard and lock on first row. Set carriage for patt. Set RC at 000. Using MT, K 1 row. Release card and cont in Fair Isle patt. Shape sides by inc 1 st at each end of every 4th row until there are 96 [118, 116] sts, then on every foll 5th row until there are 136 [146, 152] sts. K 2 rows. RC shows 159 [165, 173] and work measures 46.5 [48, 50] cm, 18¼ [19, 19¾] in. Cast off.

FRONT BORDER

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1x1 rib. Using MC, cast on 13 sts in 1x1 rib. K 3 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-6/MT-6, K 8 [5, 7] rows. * Make a buttonhole by transferring centre st on to adjacent N, leaving empty N in WP. K 18 [20, 21] rows. Rep from * 4 times more. Make a buttonhole over same N as before. RC shows 98 [105, 112]. Place marker at right edge. K 112 rows. Place marker at right edge for shoulder. K 94 rows. Place marker at right edge for shoulder. K 112 rows. Place marker at right



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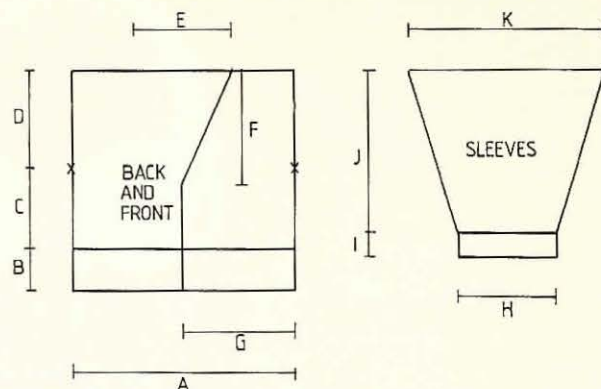
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30



A = 55 [60, 65] CM

B = 10 CM

C = 20 [20, 21] CM

D = 24 [26, 27] CM

E = 25.5 CM

F = 28 CM

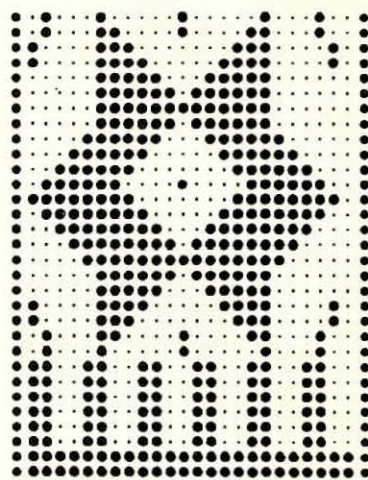
G = 27.5 [30, 32.5] CM

H = 24 [25.5, 27] CM

I = 6 CM

J = 40.5 [42, 44] CM

K = 48 [52, 54] CM



On a blank card punch 2 rows of holes as usual then repeat these 29 rows.

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edge. K 98 [105, 112] rows. RC shows 514 [528, 542]. Transfer sts to back bed. Cast off.

MACHINES WITHOUT RIBBER
Using MC, cast on 17 sts by hand. Set RC at 000. Using MT-2, K 8 [5, 7] rows. * Counting from both edges, make buttonholes over sts 4 and 5. K 18 [20, 21] rows. Rep from * 4 times more. Make buttonholes over same Ns as before. RC shows 98 [105, 112]. Place marker at each end. K 112 rows. Place marker at each end for shoulder. K 94 rows. Place marker at each end for shoulder. K 112 rows. Place marker at each end. K 98 [105, 112] rows. RC shows 514 [528, 542]. Cast off.

TO JOIN RIGHT SHOULDER

Push 41 [48, 55] Ns to WP. With K side of right back shoulder facing, replace sts on to Ns. With P side of right front shoulder facing, replace sts on to same Ns. Unravel WY. Using MT+ and MC, K 1 row. Cast off.

TO JOIN LEFT SHOULDER

Work as for right shoulder but read left for right.

PRESSING

With wrong side facing, pin out all pieces to measurements given. Press carefully following instructions on ball band.

MAKING UP

Using B, Swiss darn as shown in photograph. Set in sleeves between markers. Join side and sleeve seams.

MACHINES WITH RIBBER

Sew front border into position matching markers to front edge markers and shoulder seams.

MACHINES WITHOUT RIBBER

Fold front border in half lengthways and sew into position, matching markers to front edge markers and shoulder seams. Neaten open ends. Finish buttonholes.

ALL MACHINES

Sew on buttons.

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DEAR ANNE...

Don't keep your ideas, suggestions, experiences, criticism or praise to yourself. Share your thoughts with other readers by writing to Anne at Machine Knitting Monthly, 3 Bridge Avenue, Maidenhead, Berkshire SL6 1RR. We pay £5 for every letter published plus a year's subscription to the magazine for a Star Letter.

Dear Anne,
Like most machine knitters, I look forward each month to your magazine. Especially the letters containing various tips and ideas from other readers. I must try the tip in the September issue from Mrs B. Axwell of Kent. I also have trouble trying to cast off with the Brother Linker. Must get it out of the box and have another go.

I started machine knitting nearly three years ago with a Brother 710, press button type. I soon got into the swing with the buttons and lever for selecting the needles, especially for knitting lace garments.

After eight months I was really "hooked" and purchased a Pfaff Duo 80. I kept the 710 for a while as I preferred the lace from that machine.

Last year I replaced it with a secondhand Brother 881 punchcard model. With it came loads of books and magazines and also four large bags of yarn. Nearly all industrial 2/30s I think.

Most of the cones had only small amounts of yarn, not enough to knit a garment in one colour.

Although the Duo 80 does beautiful jacquard Fair Isle without floats, I sometimes like to knit single bed Fair Isle on the Brother 881, but only with short floats. Pattern No. 7 in the September issue, "Lady's Multicoloured Sweater" had only four stitch floats, ideal to try out an idea I had for using up some of the 2/30s.

Instead of using two contrast colours and changing colour every few rows, I used three different colours of 2/30s, one strand of each colour wound together on to another cone. This was then threaded into the machine as the contrast.

I then knitted straight on without changing contrast colour.

The effect was quite surprising as the secondary colour kept changing, giving a multicolour effect.

This idea is best used on short float Fair Isle as you are actually

getting three strands instead of one, each float.

I actually used industrial for the main colour as well, in my sweater, but the three stranded contrast colour works just as well with 4-ply as the main colour. It also reduces those 'strandy' floats.

I was very pleased with my "multicoloured" sweater. Although I did all-over Fair Isle, small amounts such as border patterns could be used, especially on children's garments.

Many thanks for a very enjoyable and interesting magazine.

Yours sincerely,
Mrs Hazel Lowe
Walsall

Dear Anne,
I was particularly interested in Masterclass "In Praise of Crochet". I very often crochet round necklines and the armholes of sleeveless summer tops.

I would like to refer to the part about crocheted rings. Another way to do rings is as follows: buy some plastic curtain rings (they come in various sizes) and work double crochet all the way round the ring. It only takes a few minutes and they can be used as decoration, or if the centre is filled in using a darning needle, you can make your own buttons. This is very useful when you can't find an exact button to match your yarn.

Another possibility is to join a number of rings in a straight line to the desired length, put a hook on one end and an eye on the other and you have a necklace or bracelet, very effective if one uses gold or silver thread. A few years ago I made quite a lot of these and they sold very well. They can also be sewn on to knitwear for decoration.

When I first made them, I crocheted each ring separately then sewed them together, which was a bit tedious. Then I hit on the idea which I will try to explain as

clearly as I can.

I crocheted only halfway round the first ring then made one chain stitch and went on to the second ring. I crocheted halfway round, then on to the third ring and so on until the last one. I crocheted all the way round this then returned and worked the other half of the remaining rings.

Now I wonder if I can have a little moan. Why is it that when advertisers give instructions as to how to find them or the Knitting Exhibitions, it's always by road? Please, please would they give the nearest main line railway station plus the bus route, or say if it is close enough to take a taxi.

As a retired British Rail employee, I am allowed some free travel passes per year and although some of the Exhibitions are a long way from London, it's quite easy to get to them, spend three or four hours there and get back to London in a day.

I would be grateful if you can help in any way.

Many thanks for a brilliant magazine.

Yours sincerely,
Mrs J. E. Jones
Upminster, Essex

Dear Anne,
Since we moved here from Maidenhead nearly four years

ago, I have been going to write to you, so here pen to paper at last.

I must say your magazine has improved tremendously and I look forward to it each month, although I do not machine knit so much these days, being an OAP and of course enjoying living in a holiday area.

Just one tip I would like to pass on, I use a foam pipe lagging to keep my combs in, it protects them and me from scratches.

Hope this might be a useful tip.

Please give my regard to Maidenhead Knitting Club.

Yours sincerely,
Mrs Ivy Adkins
Honiton, Devon

A KNITTER'S WEEK

Monday - Machine
(It needs a good clean!)

Tuesday check Tension
(Must give that a mention!)

Wednesday's for Working
(No more of this shirking!)

Thursday's Technique
(Is to end it this week.)

Friday it's Finished
(The cone looks diminished!)

Saturday's Sewing
(My halo is glowing!)

Sunday I'm Sitting
(Just thinking of knitting!) Jofra.

*** NEW ***



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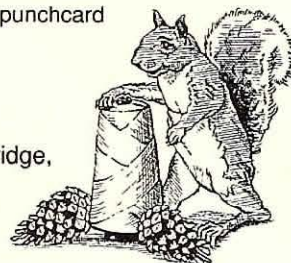
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MASTERCLASS

Mary Dowse

Spring shading

All the lovely colours of spring are at your fingertips. Bluebell woods shading from blue to green to violet, wild daffodils in every tone of green and lime and gold, white

tulips shading to rose on the edges of the petals, trees changing almost hourly from browns to limes to greens and to pink blossom, these revelations are happening all around you

showing you wonderful ways to bring colour into your spring knitting.

You can do all this with the simplest of machines and for the simplest but most effective of garments and it's also a great way to use up all those oddments of coloured yarn that all knitters acquire in quantity and never know what to make with!

Let's start with the simplest of machines, no punchcards or mylar sheets, just plain stocking stitch. An hour or so spent playing with your colours will produce a wealth of lovely and exciting colour combinations which you can use for anything from sweaters and cardigans to the most elaborate of garments.

Collect your assortment of yarns. Begin with waste yarn. Knit two or more rows in a dark colour. Change to a slightly less dark or brighter colour and knit again. Change to a slightly paler colour and knit. Continue to change to a slightly paler colour until you have knitted a band shading from dark to light or from one colour to



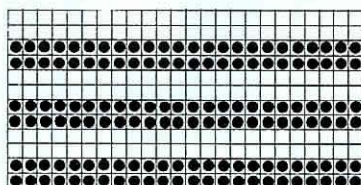
another like yellow greens to blue greens to blue and gradually to violet like the bluebell wood. You'll be surprised how good it looks, all ready to use as a shaded band to decorate a sweater, or to make a complete sweater by knitting more rows of each colour.

If you're a grand Empress size, try a light colour for a skirt and begin the top with the light colour shading into darker tones – very slimming – and very pretty too. You could even begin with a shaded skirt with a plain top. A "sunset" skirt beginning with pinks shading into orange and flame to reds to wines with a top shading from wine to a night sky of dark blue, grey or black could look gorgeous. (Add an embroidered moon and stars if you like.) Or try a "rainbow" band slashed across a plain sweater, or just use lavish shaded stripes.

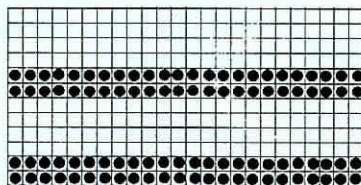
Now take one step further. If you have a punchcard or electronic single bed machine, shaded single jacquard or Fair Isle patterns are beautifully versatile. Several rows of my favourite trees changing from dark in the "foreground" to pale in the "distance" make an instant "landscape" or just shade the colours as you like for a brilliant decorative band of tree pattern. Think also about a simple Fair Isle pattern all over a sweater but shade the pattern from one colour to another over the entire garment. If you arrange lots of colours in sequence on the floor in front of your machine you can feed them into the front feeder, tension them by hand and use as many as you like for a really lavish and elaborately coloured pattern with just a little effort.

If you use fairly fine yarns and knot them together very neatly, you can produce a giant multicoloured cone of many colours to knit your pattern. If you're careful and gently ease the knots to the wrong side this can produce a marvellous "many coloured dreamcoat" but the knots must be very small and neat. Kaffe Fassett has used this technique with great success in his superlatively coloured hand knits and it's worth trying on the machine. It's also worth trying three or four strands of really fine thread in each feeder for a wonderful array of shading colours. This could be lovely for summer tops if your threads are really fine.

Continuing the "pattern" theme, make a shaded punchcard or mylar sheet. I've given you a diagram of one of these. You can use it keeping on changing the colours – or adjust your machine to knit more than one row for each row of the card – anything from two to 20. More rows give a very interesting streaky "April



2 colours

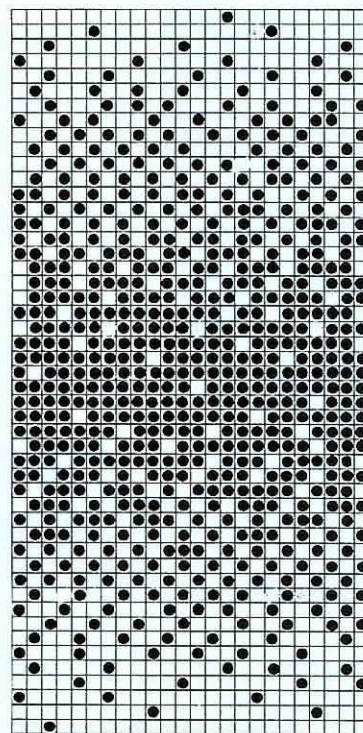


3 colours

showers" effect. This is a great idea to use for two layers of single jacquard – but you will get rather long floats on some parts of your design. With two layers this doesn't matter. You also get some very interesting "broken stripe" effects if you use three or four colours for the Fair Isle pattern – gorgeous for coats, jackets and "throws".

Lastly, if you're a Passap/Pfaff owner or good at double jacquard on your Japanese machine, try the same type of shaded pattern in double jacquard. This solves your "float" problem and you can make it warm and woolly or light and delicate for dresses if you use a fine synthetic yarn. How you punch your card or mark your mylar sheet depends upon your machine. You may need to "translate" your pattern by punching the background colour of your first two rows and then the pattern colour of your first two rows in sequence, or you may be able to use your simple Fair Isle card by adjusting your machine. Your instruction book will show you how but there is one "double jacquard" design which you will need to mark in single or double rows according to your machine. This makes a lovely misty shaded effect if you use a slightly looser tension and don't try to avoid the background colour showing through – in fact you can make a feature of it. This is nicest in three or four colours, though also nice in only two. I've shown you two diagrams of how to do this – for ordinary punchcard machines. It makes a lovely fabric for a coat or jacket – but also a gorgeous dress fabric in fine yarns, even with lurex. Do try it.

All these ideas do rely on a little sampling first, but you will find any time you spend is well worth it and just think of wearing all those lovely spring colours.



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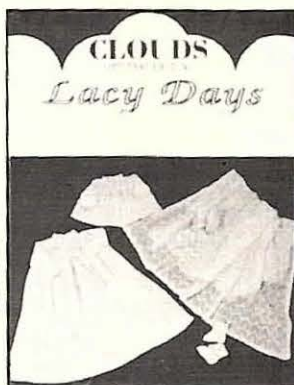
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LATCH ON

TECHNOPHOBIA

Sufferers from technophobia have a fear of operating modern technical equipment. Computers, video recorders – and knitting machines?

Joan Lafferty

This disease is more common among women than men. The latter tend to suffer more from what I call techno-bigheadedness (just joking gentlemen!). Happily it can be cured quite easily by the patient herself, without recourse to doctors or drugs. A symptom of this disease is exhibited by ladies who say "I'm not mechanically minded". You don't have to be a mechanic to operate cars, washing machines or knitting machines – mechanics are the people who make or repair these items. What you do need is to be a bit more bold and resolute. How do you do this? You say to yourself (and mean it!): "If Joan Lafferty (or someone) can do it, so can I!" This is how I overcame my reluctance to learn to drive, two friends were "having a go", so why not me? (I may say, I passed my test first time, they both needed two goes.)

If you find you can't follow the instruction book for the knitting machines, try to join a class. This should give you the grounding for operating the machine; certainly one student often inspires another. Or join a Club, if you can. Here you may find that the tendency is to build on whatever the old hands know already, but persevere, after a few meetings you will probably find someone who will help you over the first hurdles. Can't do either of these things? Make a note of your problems and write to a magazine (modesty forbids me to mention which one!).

The next thing to remember is that none of us are perfect! Have you never forgotten to put the salt in the potatoes, had the fruit sink to the bottom of cake, forgotten to lock the back door at night? I bet you have done one or all these things at one time or another. So why get bothered if you don't cast on correctly the first time? This happens to me a lot, experienced as I am. The difference is I don't let it bother me. Say I am using the nylon cord for casting on waste yarn. I go across with the yarn in the feeder, hold down the

cord and it all bubbles up. I check the tension isn't too tight, do it all again and invariably it goes right. Don't ask me why. Then there is looping at the edges. I have found this to be worse on some machines than others. Come to think of it, I find that newer machines tend to do it more than older models. Over the years, I've found some reasons for the problem. I do know if you take the carriage too far it will loop and I also know that yarn caught round the brushes will also make loops. But I don't let the odd loop bother me unduly. I know it will be sewn into the side seam. Do you see what I mean when I say it's all the attitude of mind – no one is perfect.

Another symptom of "our" disease I would call metricphobia. Anyone over the age of 35 has learned to measure in inches rather than centimetres. Some of us stubbornly refuse to think in centimetres (and I am one of them!). But this doesn't matter, either. I know one fact – or possibly two. That is, ten centimetres are approximately four inches and one metre is a couple of inches more than a yard. Other than this, bust sizes are 36, 40, or what have you. The way round the centimetre problem is to buy a new tape measure (or you may have one already). These give inches and centimetres, if you are clever you will get one with both scales on the one side of the tape, then you don't even have to turn over.

Talking of centimetres reminds me of Charting devices. (Knit Leader for Brother users, Knit Contour for Silver Reed, Knit Tracer for Toyota, Knit Driver for Singer and Forma or Form computer for Passap/Pfaff.) Some ladies who can use the knitting machine quite successfully seem to "take against" the charting device. Let me give you a little quiz (you can tick off the items if you like). Imagine you have a couple of hours to spare so decide to really get down to some knitting. With yarn threaded up, a

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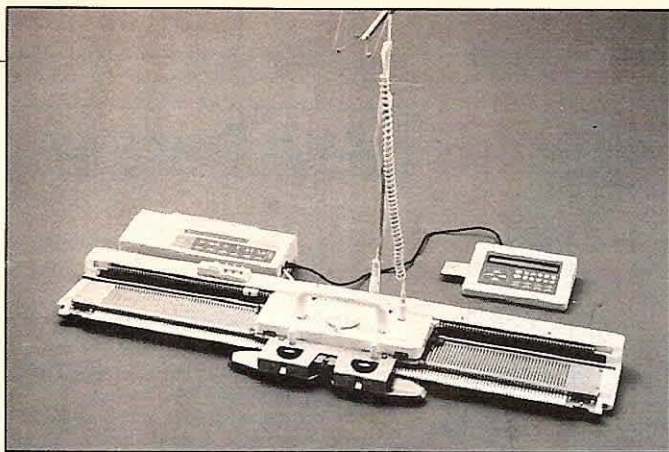
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Survive "technophobia" and you could enjoy the wonders of electronic knitting on machines such as the Silver Reed SK 860 which is our prize this month.

magazine with a lovely pattern open beside you (when it isn't sliding on the floor and losing the place), you start knitting. Then: the phone rings; the cat cries to be let out; the doorbell rings; the cat cries to be let in; husband requires help in putting up a shelf; the children want to go out to play; the phone rings; the dog is murdering the cat on the back lawn. None of these things have happened to you? You're lucky. Having dealt with the temporary crisis you come back to the machine. Have you decreased for the armhole? - have you increased for the sleeve? Is this the row where you start the single motif? All this wondering is eliminated if you use the charting device. Granted, you need to do a

tension piece (note I did not say "square" - they are seldom, if ever, square). I can never understand how people get away without doing a tension piece. If you are following a written pattern, surely you cannot omit this item? In my experience you need to do up to half a dozen to get the tension the same as the pattern. I know one lady who says she manages without this vital step. She sells children's garments at Craft Fairs and her philosophy is "If it doesn't fit one, it will fit another". I suppose she is right and to a certain extent I adopt her attitude. I have mentioned before that I knit ballet cardigans for the children in a local dancing school. (If you want my pattern, it was published in MKM

November 1989.) I always use the same make of yarn, because it matches the leotards, so having done my original tension pieces (I have a long scarf with about six colours) I do not do a new one for every garment. I do use my Knit Leader; even after literally hundreds of cardigans I cannot remember (or don't choose to) how many stitches and rows I use. For one thing, the different colours vary considerably in rows and stitches.

So we have to do a tension piece for the charting device. It must be 60 rows long and the 21st stitch either side of '0' must be "marked" with a different colour. This is the same for all makes of machine. While the test piece is resting you can draw the item to be knitted on the sheet provided. All the patterns in the modern magazines give little diagrams - granted they are in centimetres, but you have now bought a new tape measure, remember. If you cannot manage a curved neckline you will have to spend some more money on a flexible curve ruler from a stationer. (I call this a "bendy ruler" - much more explicit.) However, you may not need to invest in one of these. A pair of compasses might be suitable, but it's a bit tricky to place the point where you want it to come. Rather, go into the kitchen and hunt up some saucers and tea

plates. Chances are one will do nicely to draw a neckline.

Next you have to measure your tension piece. Each manufacturer has a different way of measuring, so you must follow your instruction book. The distance between the marked stitches on your tension piece will give you the number of the scale you use. This corresponds to the numbers on your needle bed. So if your drawn line on the sheet crosses the scale at 65, say, you will cast on 65 stitches on either side of '0'. Don't forget you also have to measure rows between the waste yarn and set this according to the book. Now, if any of the above "disasters" occur, you have, right in front of your eyes, the stage you had arrived at before leaving the work. In fact you could go off on two weeks' holiday and still pick up where you left off. I wouldn't advise something as drastic as this because you might find the work stretched. Should you have to leave it for a time, at least take the weights off.

Finally, a little help I have received from modern technology. I have a remote control for the television which is (as most of them are) black plastic. Have you ever picked up a ball of yarn after dark and found difficulty in seeing if it is black or navy? I hold the ball against the remote control - the navy shows up nicely!

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NS

DESIGN LINE

Ann Durkan

Every female from three to ninety-three loves dressing up. A wedding is the ideal occasion to show off. 'Katie' is a traditional child's dress on romantic, Victorian lines, perfect for a bridesmaid.



so enormously in shape and size, even seeming to change overnight. Therefore, I designed a dress which requires the minimum of fitting. You need only the child's 'middle' measurement, centre back to waist and the length of skirt. It is not necessary to alter the neck or underarm shaping.

I have used one of my favourite lace patterns for 'Katie'. I do enjoy creating spectacular wedding gowns for special clients, all have loved my 'diamonds' design. 'Katie's' bodice is knitted in stocking stitch, with the sleeves and full skirt in the open-work lace, scattered with 'diamond' shapes. Beads, ribbon rosebuds, seed pearls, tiny silk flowers or bows sewn on to the 'diamonds' add a dainty touch. The fine tracery of the lace allows the colour of the petticoat to glow through.

A petticoat is essential underneath this frock. However, it need not be elaborate. There is a wide variety on the market, if you do not wish to sew one yourself. I used one with a stretch lace top and plain cotton skirt. At the waist, I attached three layers of gathered net with an overskirt of pale peach moiré. A sash in the same fabric, especially with a generous bow at the back, is the final touch. Remember, during the service, the congregation is watching the wedding party's backs!

My 'Lace Collection' contains several designs which would be perfect for the bride and adult bridesmaids. Write to me at the address at the end of the pattern enclosing an SAE for a leaflet of suitable designs.

Spring weather is notoriously unreliable. This is where the knitting machine comes into its own. How better to produce an ethereal effect while including a touch of practical warmth to protect the little ones.

I wish I had a daughter to dress up in frothy party frocks. However, I do have a pretty blond niece called Katie, aged four, who absolutely adores this dress. It is named in her honour, and knitted to fit her. She is forty-three inches tall and measures twenty-two inches round the widest part of her middle. Children vary

ANN DURKAN



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PLEASE READ THESE NOTES BEFORE KNITTING

The Pattern Instructions are written in a way which may be new to you. I call them my **LADDER METHOD** because you start at the bottom and work up the steps! It is developed from how I design at the machine.

The knitting instructions **RUN UP** the side of the Pattern Diagrams and are numbered to make reading easier.

The stitches required, for instance, 130 stitches, are

indicated thus: 65-0-65 sts. This relates directly to the needlebed, for example, cast on with 65 stitches each side of the centre '0'.

The knit side of the knitting is the right side of garment.

The Diagrams in this Pattern are NOT drawn out to scale.

KATIE

from the Lace Collection

'Katie' is a traditional little girl's lacy bridesmaid dress. The design is simple, having a full lacy skirt, using straight pieces. The bodice is in stocking stitch, the round neckline has a picot edge. The lace sleeves are full, gathered at the elbow with a small frill. It is a versatile little frock, suitable for many occasions, especially with different coloured petticoats added. My original design was knitted in a creamy white, with peach moiré petticoat and trimmings.

MACHINES:

Single bed standard gauge machine with lace facility.
Punchcard or electronic.

YARNS AND AMOUNTS:

One strand Bonnie's French Crêpe, one strand 120s Polyester sewing thread, and one strand fine lurex. Thread ALL STRANDS TOGETHER through the yarn mast. The size '22" waist' weighs approximately 300 grams. French Crêpe is supplied on 500 gram cones, the 120s thread and fine lurex are on 5,000 metre cones. The three strands used together are approximately 2-ply. Other yarns of suitable thickness may be substituted. If in any doubt, knit a large tension piece of 100 stitches by 200 rows. Steam lightly and hang for at least 24 hours.

SIZES:

1st size 22" 56cms high waist; 2nd size (24" 61cms); 3rd size (26" 66cms). Follow directions for larger sizes in brackets. When one set of figures is given, then this applies to all sizes. NOTE: As children's sizes vary so much, the main measurement you need is around the widest part of the middle, between the breast and waist. The next measurement is the depth of bodice. Measure from centre back to high waist, or length required. The last measurement is length of skirt.

TENSIONS:

STOCKING STITCH BODICE: 40 stitches and 58 rows to 4" when steam pressed. Tension 2 on Knitmaster/Silver. Use this Main Tension for bodice only.

LACE SKIRT/SLEEVES: 27 stitches and 40 rows to 4" when steam pressed. Tension 4 on Knitmaster. Use this Main Tension for Lace skirt/sleeves only. Please try to match tensions.

ABBREVIATIONS:

MT: Main Tension. st.sts: stocking stitch. sts: stitch/es.
RC: Row Counter. MY: Main Yarn. WY: Waste Yarn. L: Lace.

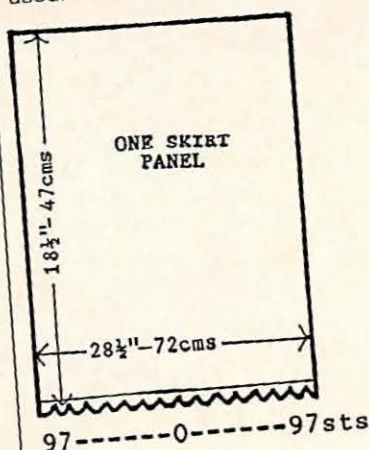
YARN SUPPLIERS:

French Crêpe: Bonnie's Wools, 1273 Bristol Road South, Northfield, Birmingham B31 2SP. 120s thread and lurex from Ann Durkan Designs. Address at back of pattern.



METHOD OF KNITTING: SKIRT PANELS

Knitted in lace. Knit from diagram below, instructions 1 to 6. Adjust length at instruction 4. Knit four panels for all sizes. PLEASE NOTE: when all panels have been knitted, gently steam press them before placing back on machine to knit bodice. Add markers each side of panels every 50 rows to help with sewing up. VARIATION: knit 2 panels only for simple dress worn without net petticoats. Lace Tension used.

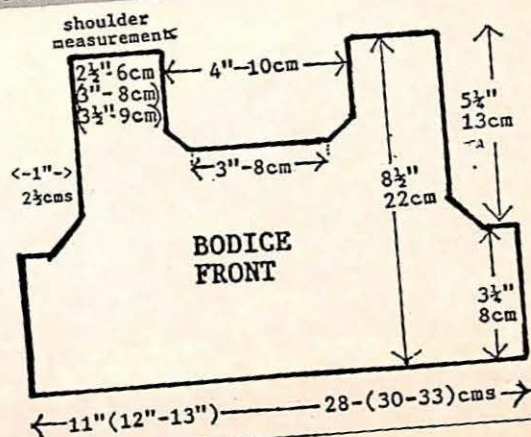


- 6: Knit 1 row st.sts. MT+2. Knit 20 rows WY, take off machine. Repeat 3 times.
- 5: Knit 180 rows lace MT.
- 4: RC 000. Release card.
- 3: Knit 2 rows st.sts. MT.
- 2: Knit Hem - See notes below.
- 1: Insert card and lock on 1st row of pattern. Cast on with waste yarn and knit 20 rows. START

DIRECTIONS FOR KNITTING PICOT HEM:

- (a) Knit 1 row st.sts. Tension 8. (b) Knit 3 rows st.sts. MT.
- (c) Make 'Picots' by transferring every alternate stitch to adjacent needle. All needles in working position. (d) Knit 4 rows st.sts. MT. (e) Hook up at 1st loose row knitted in MY.
- (g) Knit 1 row st.sts. MT+2. (h) Return to pattern.

MEASUREMENTS OF BODICE



METHOD OF KNITTING: BODICE – FRONT AND BACK

Knitted throughout in stocking stitch.

FRONT: Knit from diagram below, instructions 7 to 12.

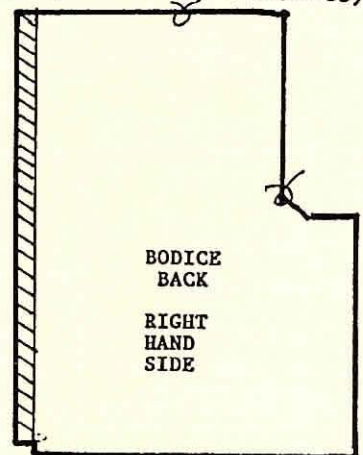
Adjust length at instruction 9.

BACK: Knit from diagram below, instructions 13 to 17.

Adjust length at instruction 15. The back is knitted in two halves. Diagram shows right hand side, left hand side is the same. Remember to reverse directions for left side and for ease, reposition knitting on needlebed i.e., over (65-60)-55-0 sts. There is a tiny facing shown 'hatched' on diagram.

VARIATION: ** To make 'eyelet holes' for rouleau tie at waist. Transfer every 5th stitch to adjacent needle. All needles remain in working position. Remember to use st.sts. tension.

5-0-20-45(50-55)



5-0-55-(60-65) sts

17: Knit 64 rows st.sts. MT. RC 120 rows. On last row cast off the 5 facing sts. Neck marker at 0-20 sts. Take off on WY. Repeat for left side.

16: **ARM HOLE SHAPING:** Knit as instruction 10.

15: Knit as instruction 9.

14: Row Counter 000.

13: Knit as instruction 7. Except hook up 1 skirt panel only. When completed, use a piece of MY and cast on at left side of machine 5 sts for facing by 'e' wrap method. **START**

12: Knit 30 rows st.sts. MT. RC 120. Take off on WY. Now put 30 neck sts (15-0-15) back to working position, take off machine with WY. Put left shoulder sts back to working position, RC to 80. Knit from * to * below.

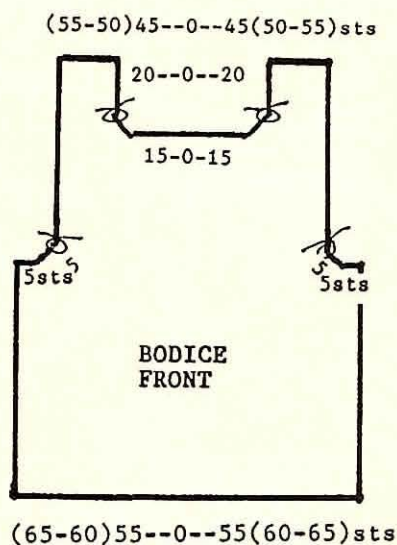
11: Knit 24 rows st.sts. MT. RC 80. **NECK SHAPING:** Start at left side. Place (55-50) 45-0-15 sts into hold position. * On row 81 decrease at neck edge 1 st on this and every alternate row. 5 times. RC 90 rows *. **START**

10: **ARM HOLE SHAPING:** On row 45 cast off 5 sts each side. Knit 1 row st.sts. MT. Beginning on row 47 decrease 1 st each side every alternate row. 5 times. On last row put sleeve markers. RC 56.

9: Knit 44 rows st.sts. MT.

8: Row Counter 000.

7: **JOIN SKIRT PANELS TO BODICE:** Push out required number of needles for size. Hook up 2 panels, wrong side facing you. Evenly distribute sts over all needles. Knit 2 rows st.sts. MT+2. On last row make eyelet holes if required ** Directions above. **START**



METHOD OF KNITTING: SLEEVES AND CUFFS

Knitted throughout in lace. Knit from diagrams below.

CUFFS: Follow instructions 18 to 20. Adjust length at instruction 19.

SLEEVES: Follow instructions 21 to 25. Adjust length at instruction 24. **VARIATION:** for making the sleeve narrower I suggest you try casting on over 60-0-60 sts. The sleeve width is approx. 18". Gather sleeve stitches into armhole, keeping fullness at top of sleeve head. Remember, lace tension used.

25: UNDER ARM

SHAPING: On row 73 cast off 5 sts each side. Knit 2 rows st.sts. MT. Beginning at row 75 decrease 1 st each side every alternate row. Five times in all. RC 84. Knit 1 row st.sts. MT+2. Place marker at '0'. Take off on WY.

24: Knit 72 rows lace MT.

23: RC 000. Release card.

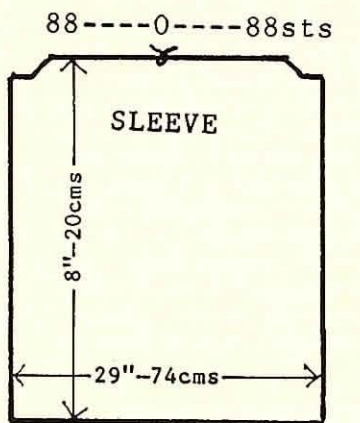
22: Knit 2 rows st.sts. MT.

21: Knit as instruction 1. **START**

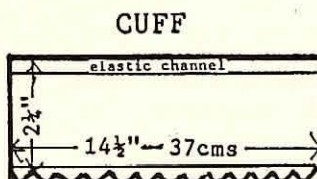
20: **MAKE CHANNEL FOR ELASTIC:** Knit 1 row st.sts. MT+4. Knit 7 rows st.sts. MT-2. Hook up sts at loose row. Knit 1 row st.sts. MT+2. Take off on waste yarn.

19: Knit 15 rows lace MT.

18: Follow instructions 1 to 4 of skirt pattern for picot hem. **START**



98-0-98 sts



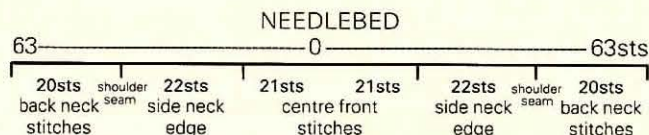
49-0-49 sts

JOIN CUFFS TO SLEEVES: Gently steam press all pieces. Push out 49-0-49 sts. Hook cuff up at last row knitted in MY. Right side facing you on machine. With wrong side of sleeve facing you, place 2 sts per needle, across all needles. Knit 1 row tension 10 and cast off loosely.

JOIN SLEEVES TO BODICE: Push out 34-0-34 sts approximately. Place shoulder seam at '0' and carefully hook up front and back bodice to sleeve markers. Right side facing you. With wrong side of sleeve facing you, place 2 stitches per needle for the first 14 needles and the last 14 needles. Middle 40 needles have 3 stitches per needle. When completed, knit 1 row tension 10 and cast off very loosely.

DIRECTIONS FOR KNITTING NECKBAND:

Gently steam press bodice pieces. Replace shoulder stitches back on to machine at last row knitted in main yarn. Right sides of knitting facing together. Knit 1 row tension 8 and cast off loosely. Gently press. Now push out 63-0-63 sts for all sizes. Hook up front and back neck stitches as shown. Wrong side of knitting facing you on machine. Depth of band 1/2".

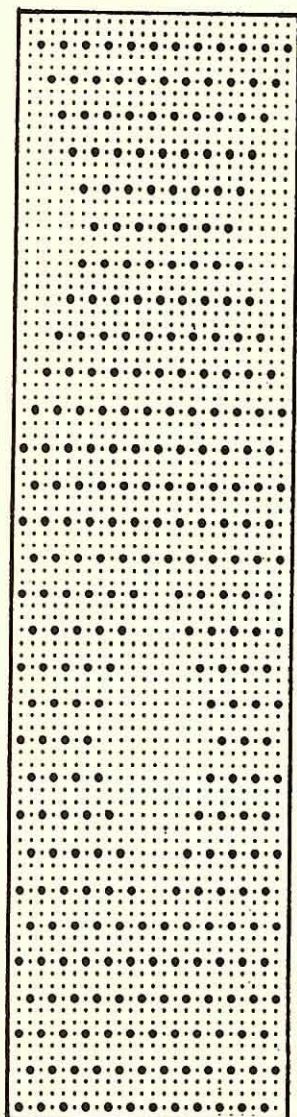


When all stitches are on needles, use main yarn and knit the picot hem as instruction 2 of skirt panel. But at instruction (g) knit 1 row st.sts tension 10 and cast off loosely.

CONSTRUCTION OF DRESS:

Pin skirt seams together, carefully matching up lace patterns. Using main yarn, sew the seams together with fine oversewing. Either graft or back stitch side seams of bodice. Pin centre back facings in place and slip stitch down. Sew cuffs and sleeve seams as for skirt. Carefully catch together the under arm seam. Thread $\frac{1}{4}$ " elastic through cuff channel, sew ends together. Try it on the child first, as it's very easy to make it too tight for them. Also, when the child has the dress on, mark at centre back where to sew the seam up to. Allow enough room for the head to go through. Children's heads are nearly the same size as adults – if you can get your head through – then all is OK! As a guide, sew up 6". It is best to graft this small amount. Sew a small button and loop at top for the fastening. Or use 2 mm ribbon to thread round neck seam (use a tapestry needle for this operation) and tie with a small bow at the back. Alternatively, you may wish to leave the centre back seam open, and sew tiny pearl buttons and small loops. Sew in all ends and give a final steam press. **ROULEAU TIE:** Cast on by 'e' wrap method over 4 needles. Knit approx. 200 rows st.sts on tension 1 and a dot. Sew in ends.

Please remember that the knitting is the easy bit – the finishing takes the time!



LACE PUNCHCARD:

Punch out the 'holes' as indicated. I suggest you use a roll of card as the pattern repeat is 24 sts by 90 rows. First row of the pattern is marked at the bottom of card.

Electronic Machines: One square of the Mylar sheet equals 1 hole of punchcard.

This pattern is designed for Knitmaster machines. Start with carriage on right and use lace carriage throughout.

For Brother machines, knit as follows:

- * 2 rows knit carriage.
 - 2 rows lace carriage.
 - 2 rows knit carriage
 - 4 rows lace carriage. *
- Repeat from * to * throughout lace pattern

← FIRST ROW OF PATTERN

DIRECTIONS FOR THE FABRIC PETTICOAT:

You need approximately 2 metres by 137 cms (54") wide net.

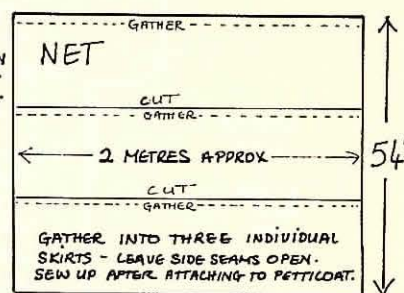
For the overskirt, I used a moiré fabric in peach. Just about any fabric can be used, from 'silky' polyester linings to my favourite, silk dupion. Paper taffeta or organdie, make spectacular large bows to give interest at the back of the dress. Be careful not to use a fabric which is too 'heavy' looking for children.

You need approximately 2 metres by 118 cms (45"). If you do not make a wide cummerbund, $1\frac{1}{2}$ metres will be sufficient.

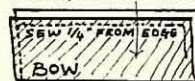
If you are making the skirt longer than 18" (46 cms) you will need extra fabric.

Shop bought petticoat, or make your own simple 'vest' shaped top. If making your own, remember to put a light lining fabric under the net – no one likes sitting on 'scratchy' net, least of all children!

IF USING READY MADE PETTICOAT – OPEN ONE SIDE SEAM FOR EASE WHEN JOINING SKIRTS.



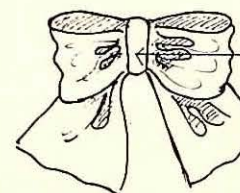
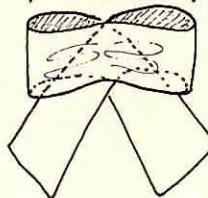
WRONG SIDE OF FABRIC



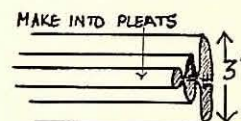
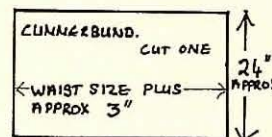
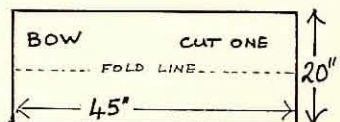
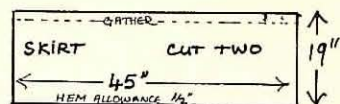
TURN INSIDE OUT AND NEATEN THE EDGE.

MAKE BOW: FOLD AS FOLLOWS

← 12" APPROX →



'SCRUNCH' UP IN MIDDLE. PLACE SMALL PIECE OF EXTRA FABRIC AROUND CENTRE TO MAKE A BOW. SEW ENDS TOGETHER.

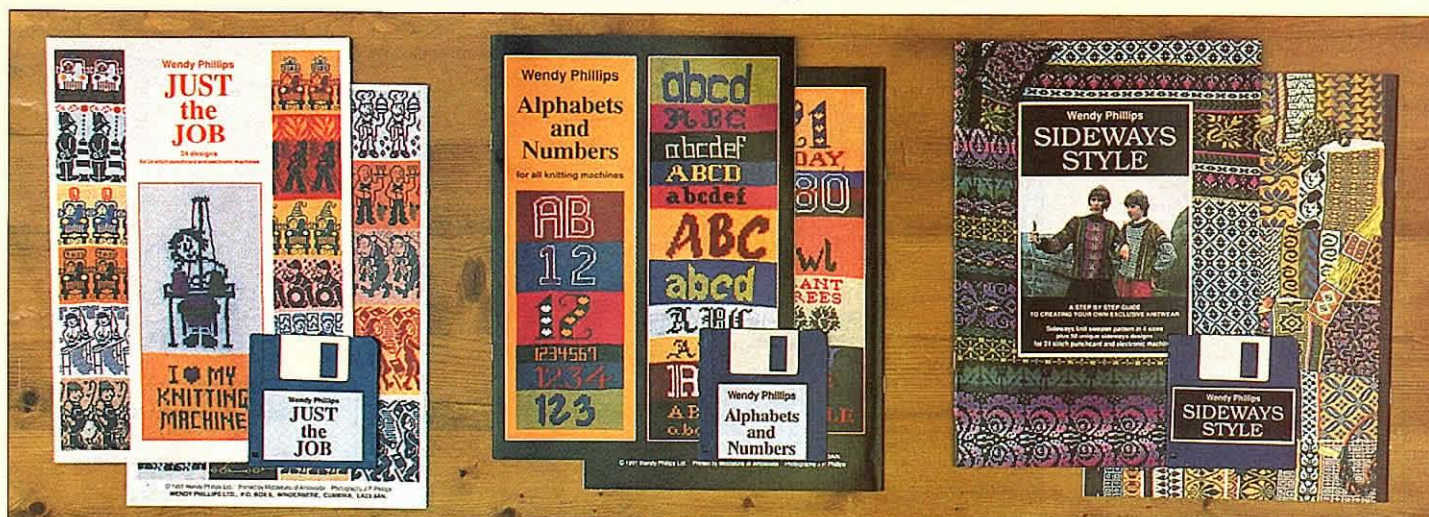


NEATEN ENDS OF CUMMERBUND. USE VELCRO FOR FASTENING. ATTACH BOW TO CUMMERBUND.

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Wendy Phillips Picture Knitting at its Best



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Just the Job

36 pages with coloured cover showing all 34 designs.

24st. punchcard and electronic graphs.

Book: £3.99 Book + Disc: £13.94

Advertising a trade or business can be very expensive. Wear a sweater with your job knitted in cartoon style as a logo or all-over pattern and potential customers are bound to remember you. Amongst the 34 designs you will find a policeman, fireman, nurse, farmer, mechanic, soldier, chef, photographer, decorator and of course machine knitter.

Alphabets and Numbers

32 pages with coloured cover showing the 13 alphabet and 5 number styles.

24st. punchcard and electronic graphs.

Book: £3.99 Book + Disc: £13.94

With so many styles and sizes to choose from, this book will make personalising your knitwear, and getting your message across, both fun and easy. Whether for sports clubs, schools, charities or favourite rock bands, etc, initials, names and business telephone numbers are all possible. There are several tips on how to obtain good results plus graph and tracing paper.

Sideways Style

32 pages with coloured cover showing all 50 designs plus sweater pattern in 4 sizes.

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'Sideways Style' not only gives you an easy to follow, sideways knitted, round neck sweater pattern in 4 sizes (to fit 34" to 40") but also 50 Fair Isle patterns and pictures with which to decorate your garments. Choose from Indian, Slavonic, Egyptian, Oriental, African, Persian, Scandinavian and Grecian.

AVAILABLE FROM 1st JANUARY '92

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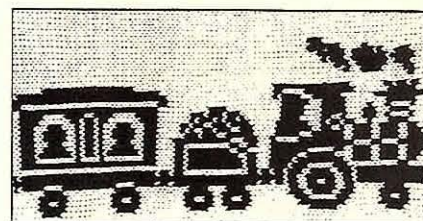
AVAILABLE FROM 1st JANUARY '92

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32 page book, coloured cover showing the many different designs plus sweater pattern for children up to 30" chest.

24st. punchcard and electronic graphs.

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The beauty of sideways knitting means you are not tied to producing rows of identical pictures across a sweater. The sideways knitted train, illustrated above, appears to be 90 stitches wide and has a green engine, blue truck and red carriage. In fact it was knitted using a 24 stitch punchcard with colours being changed in the usual way. Change direction, knit it sideways!

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NEW ZEALAND: I & L Judd, P.O. Box 87, 74 Main Street, Pahiatua

6 CHILD'S ROUND NECK SWEATER IN TUCK STITCH

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for standard gauge punchcard or electronic machines with or without a ribber.

MATERIALS

Spectrum Linaria.

LONG SLEEVE VERSION

1 [1, 1, 1, 1, 1] × 500g cone in Apricot (MY).

SHORT SLEEVE VERSION

1 [1, 1, 1, 1, 1] × 500g cone in White (MY).

GARMENT WEIGHT

Finished garment in third size weighs (long sleeves) 175g, (short sleeves) 135g.

The fibre content of this yarn is 100% Acrylic. For further information about this yarn, please write to Spectrum Yarns Limited, Spa Mills, New Street, Slaithwaite, Huddersfield HD7 5BB.

YARN THICKNESS

This yarn is medium weight and knits as four ply.

MEASUREMENTS

To fit chest 56 [61, 66, 71, 76, 82] cm, 22 [24, 26, 28, 30, 32] in. Actual size 65 [70, 75, 80, 85, 90] cm, 25½ [27½, 29½, 31½, 33½] in.

Length to shoulder 36 [41, 46, 51, 56, 57] cm, 14¼ [16, 18, 20, 22, 22½] in.

Long sleeve seam 24 [28, 33, 38, 43, 43] cm, 9½ [11, 13, 15, 17, 17] in.

Short sleeve seam 10.5 [10.5, 11.5, 11.5, 12.5, 12.5] cm, 4 [4, 4½, 4½, 5, 5] in.

Instructions are written for the smallest size, larger sizes follow in square brackets. If only one figure is given, it applies to all sizes.

TENSION

24 stitches and 60 rows to 10 cm, 4 in measured over tuck stitch pattern (tension dial setting approximately 7).

For perfect results, please check your tension carefully.

ABBREVIATIONS

See page 4.

KNITTING NOTES

We used purl side of knitting as right side of garment.

Punch card, as shown, before starting to knit. Fill in pattern card, as shown, before starting to knit.

To make this pattern the same at each side an extra stitch is required. For most machines the extra stitch should be at the right, but this may vary.

SILVER REED ELECTRONIC MACHINES

Set pattern width indicator at 4. Place needle 1 cam at centre 0 and point cams 2 Ns in from each edge. Press button 1 (right light on) and button 2 (left light on 580 machines, right light on other models).

BROTHER ELECTRONIC MACHINES

Position patterns at each side of centre 0.

24, 30, 30] rows less have been worked to shoulder than on back.

SHAPE NECK

Note patt row on card. Using nylon cord, K 36 [38, 39, 41, 43, 45] sts at left by hand, taking Ns down to NWP. Cont on rem sts for first side. Dec 1 st (2 sts in) at neck edge on every alt row, until 15 [16, 17, 19, 20, 21] sts rem. K 5 [4, 6, 6, 8, 8] rows.

SHAPE SHOULDER

Cast off 2 [2, 3, 3, 3, 3] sts at beg

of next and foll 4 alt rows. K 1 row. Cast off rem 5 [6, 2, 4, 5, 6] sts. With carriage at right, unravel nylon cord over 15 [15, 13, 13, 11, 13] Ns at right, bringing Ns back to WP. Using WY, K a few rows in st st and release from machine. With carriage at right, unravel nylon cord over rem Ns bringing Ns back to WP. Lock card on number previously noted. Take carriage to left without knitting. Release card and cont in tuck st

BACK

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1×1 rib. Push 40 [43, 46, 49, 52, 55] Ns at left and right of centre 0 to WP. 80 [86, 92, 98, 104, 110] Ns. * Push corresponding Ns on ribber to WP. Arrange Ns for 1×1 rib. Using MY, cast on and K 3 tubular rows. Carriage is at right. Set carriage for 1×1 rib knitting. Set RC at 000. Using MT-4/MT-4, K 32 rows. Transfer sts for st st *

MACHINES WITHOUT RIBBER

Push 40 [43, 46, 49, 52, 55] Ns at left and right of centre 0 to WP. 80 [86, 92, 98, 104, 110] Ns. * Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT-2 and MY, K 55 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MY evenly along the row. Unravel WY when work is completed *

ALL MACHINES

Inc 1 st at right edge. 81 [87, 93, 99, 105, 111] sts. Insert card and lock on first row. Take carriage across twice without knitting. Set RC at 000. Using MT, K 1 row. Release card and cont in tuck st patt. K 107 [131, 155, 179, 197, 197] rows. RC shows 108 [132, 156, 180, 198, 198] and work measures 24 [28, 32, 36, 39, 39] cm, 9½ [11, 12½, 14¼, 15¼, 15¼] in.

SHAPE ARMHOLES

Cast off 4 sts at beg of next 2 rows. Dec 1 st (2 sts in) at each end of every alt row until 61 [67, 71, 75, 79, 83] sts rem, then on every foll 4th row until 57 [61, 65, 69, 73, 77] sts rem **. K 50 [52, 56, 60, 70, 74] rows. RC shows 180 [210, 240, 270, 300, 306] and work measures 36 [41, 46, 51, 56, 57] cm, 14¼ [16, 18, 20, 22, 22½] in.

SHAPE SHOULDERS

Cast off 2 [2, 3, 3, 3, 3] sts at beg of next 10 rows and 5 [6, 2, 4, 5, 6] sts at beg of foll 2 rows. Using WY, K a few rows in st st over rem 27 [29, 31, 31, 33, 35] sts and release from machine.

FRONT

Work as for back to **. K 32 [34, 32, 36, 40, 44] rows. 18 [18, 24,

patt. Finish to correspond with first side, reversing shapings.

LONG SLEEVES

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1×1 rib. Push 18 [19, 20, 21, 22, 23] Ns at left and 19 [20, 21, 22, 23, 24] Ns at right of centre 0 to WP. 37 [39, 41, 43, 45, 47] Ns. Work as for back from * to *.

MACHINES WITHOUT RIBBER

Push 17 [19, 20, 20, 22, 23] Ns at left and 18 [19, 21, 21, 22, 24] Ns at right of centre 0 to WP. 35 [38, 41, 41, 44, 47] Ns. Work as for back from * to *.

1st AND 4th SIZES

Inc 1 st at each end.

2nd AND 5th SIZES

Inc 1 st at right edge.

ALL SIZES

37 [39, 41, 43, 45, 47] sts.

ALL MACHINES

Insert card and lock on 1st [1st, 3rd, 5th, 1st, 1st] row. Take carriage across twice without knitting. Set RC at 000. Using MT, K 1 row. Release card and cont in tuck st patt. Shape sides by inc 1 st (2 sts in) at each end of every 8th [9th, 11th, 12th, 13th, 13th] row, until there are 61 [65, 69, 73, 77, 79] sts. K 11 [14, 7, 11, 13, 13] rows. RC shows 108 [132, 162, 192, 222, 222] and work measures 24 [28, 33, 38, 43, 43] cm, 9½ [11, 13, 15, 17, 17] in.

SHAPE TOP

** Cast off 4 sts at beg of next 2 rows. Dec 1 st (2 sts in) at each end of every 4th row, until 43 [45, 47, 49, 45, 43] sts rem, then on every foll alt row, until 25 sts rem. Cast off **.

SHORT SLEEVES

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1×1 rib. Push 27 [29, 31, 33, 35, 36] Ns at left and 28 [30, 32, 34, 36, 37] Ns at right of centre 0 to WP. 55 [59, 63, 67, 71, 73] Ns. Push corresponding Ns on ribber to WP. Arrange Ns for 1×1 rib. Using MY, cast on and K 3 tubular rows. Carriage is at right. Set carriage for 1×1 rib knitting. Set RC at 000. Using MT-4/MT-4, K 14 rows. Transfer sts for st st.

MACHINES WITHOUT RIBBER

Push 26 [29, 31, 32, 35, 35] Ns at

left and 27 [30, 31, 33, 36, 36] Ns at right of centre 0 to WP. 53 [59, 62, 65, 71, 71] Ns. Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows, ending with carriage at left. Set RC at 000. Using MT-2 and MY, K 23 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MY evenly along the row. Unravel WY when work is completed.

1st, 4th AND 6th SIZES

Inc 1 st at each end.

3rd SIZE

Inc 1 st at right edge.

ALL SIZES

55 [59, 63, 67, 71, 73] sts.

ALL MACHINES

Insert card and lock on 5th [5th, 7th, 7th, 3rd, 3rd] row. Take carriage across twice without knitting. Set RC at 000. Using MT, K 1 row. Release card and cont in tuck st patt. Shape sides by inc 1 st (2 sts in) at each end of every 14th [14th, 16th, 16th, 18th, 18th] row, until there are 61 [65, 69, 73, 77, 79] sts. K 5 rows. RC shows 48 [48, 54, 54, 60, 60] and work measures 10.5 [10.5, 11.5, 11.5, 12.5, 12.5] cm, 4 [4, 4½, 4½, 5, 5] in.

SHAPE TOP

Work as for long sleeves from ** to **.

NECKBAND

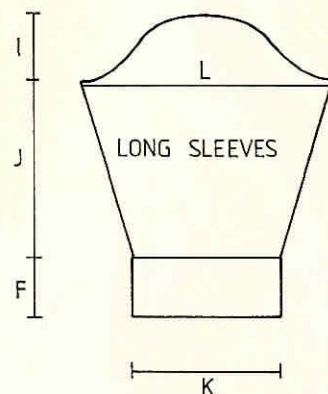
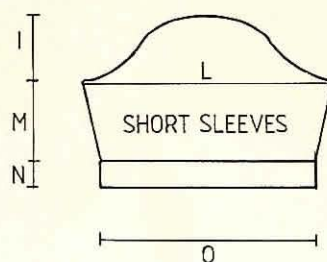
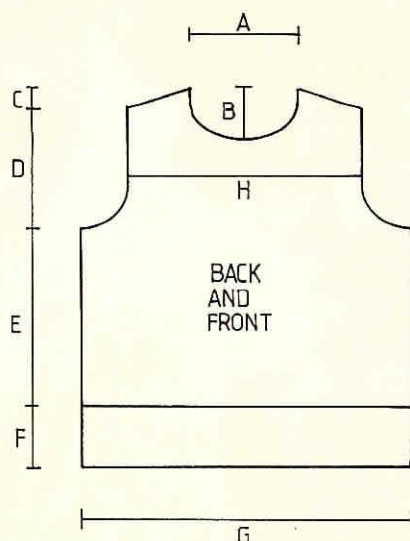
Join right shoulder seam. Push 80 [86, 92, 98, 104, 110] Ns to WP. With P side facing, pick up 16 [18, 19, 22, 24, 25] sts down left side of neck, 15 [15, 13, 13, 11, 13] sts across front, inc 1 [1, 3, 3, 3, 3] sts evenly, 16 [18, 19, 22, 24, 25] sts up right side of neck and 27 [29, 31, 31, 33, 35] sts across back neck, inc 5 [5, 7, 7, 9, 9] sts evenly and place on to Ns. Unravel WY. Set RC at 000. Using MT and MY, K 1 row.

MACHINES WITH RIBBER

With ribber in position, set machine for 1×1 rib. Transfer every alt st on to corresponding Ns on ribber. Cont in 1×1 rib. Using MT-4/MT-4, K 28 rows. Transfer sts for st st. Using MT, K 2 rows. Using WY, K a few rows and release from machine.

MACHINES WITHOUT RIBBER

Transfer every 3rd st on to adjacent N and push empty Ns to NWP. Using MT-1, K 5 rows. Using MT-2, K 15 rows. Using MT-1, K 4 rows. Push Ns from



A = 11 [12, 12.5, 12.5, 13.5, 14.5] CM

B = 5 [5, 6, 6, 7, 7] CM

C = 2 CM

D = 12 [13, 14, 15, 17, 18] CM

E = 18 [22, 26, 30, 33, 33] CM

F = 6 CM

G = 33.5 [36, 38.5, 41, 43.5, 46] CM

H = 23.5 [25, 27, 28.5, 30, 32] CM

I = 6.5 [7.5, 8.5, 9.5, 11.5, 12.5] CM

J = 18 [22, 27, 32, 37, 37] CM

K = 15 [16, 17, 17.5, 18.5, 19.5] CM

L = 25 [27, 28.5, 30, 32, 32.5] CM

M = 8 [8, 9, 9, 10, 10] CM

N = 2.5 CM

O = 22.5 [24.5, 26, 27.5, 29.5, 30] CM

NWP to WP and place loop from row below adjacent st on to empty N. Using MT, K 2 rows. Using WY, K a few rows and release from machine.

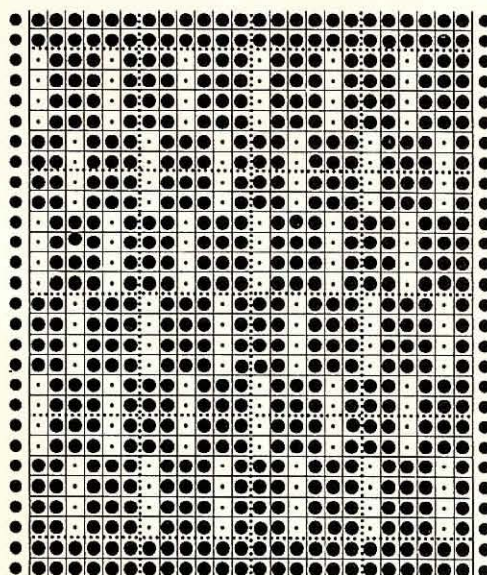
PRESSING

With wrong side facing, pin out all pieces to measurements given. Press carefully following instructions on cone band.

MAKING UP

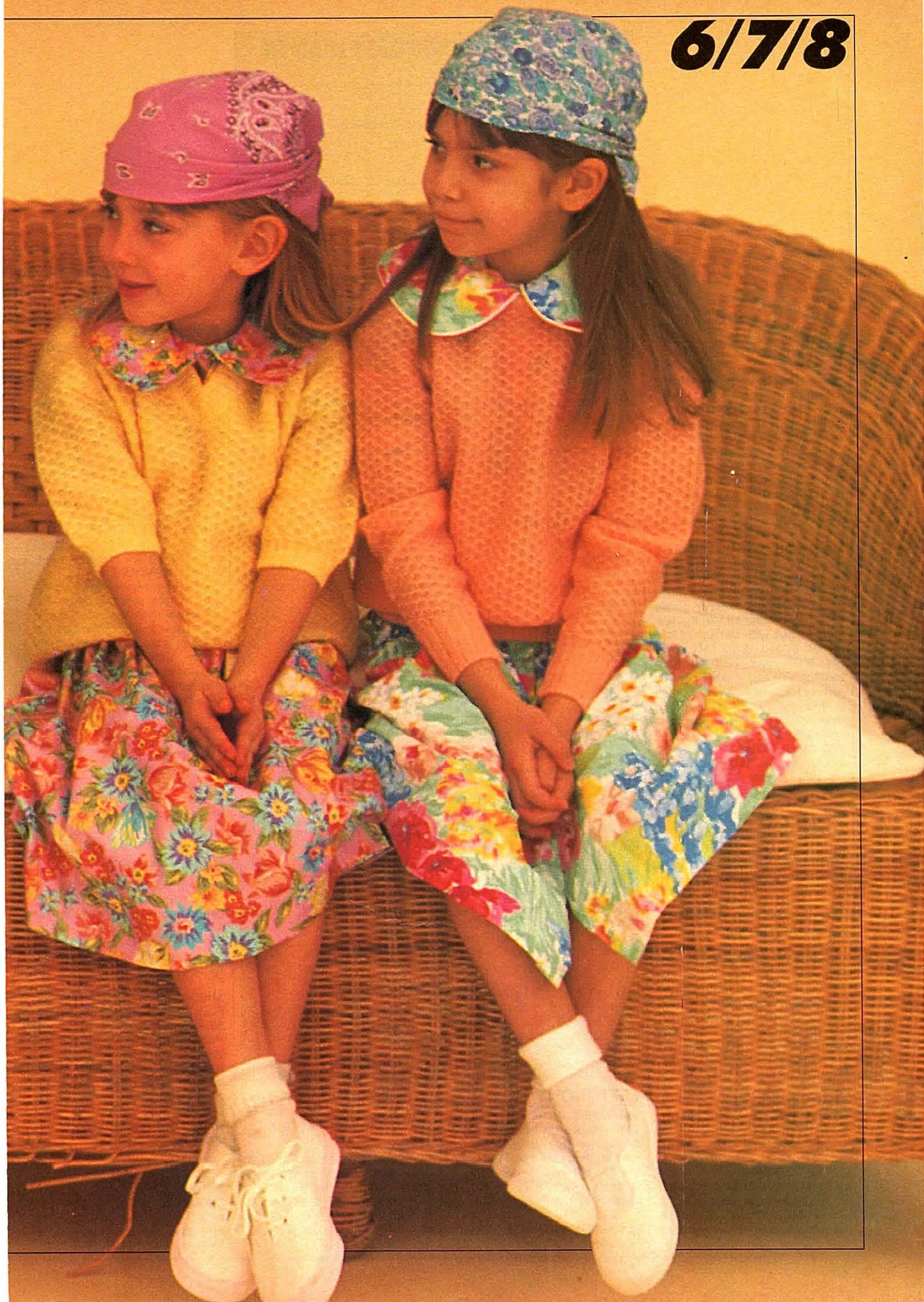
Join left shoulder, neckband, side and sleeve seams. Set in sleeves. Fold neckband in half to right side and pin in position. Unravelling WY as required, backstitch through open loops of last row worked in MY.

ELECTRONIC CHART





6/7/8



7 CHILD'S V-NECK CARDIGAN IN TUCK STITCH

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for standard gauge punchcard or electronic machines with or without a ribber.

MATERIALS

Spectrum Vermont 4-ply Perlé.

LONG SLEEVE VERSION

1 [1, 1, 1, 1, 1] × 500g cone in Apple White (MY).

SHORT SLEEVE VERSION

1 [1, 1, 1, 1, 1] × 500g cone in Apple White (MY).

6 [6, 6, 7, 7, 7] buttons.

2 stitch holders.

GARMENT WEIGHT

Finished garment in third size weighs (long sleeves) 245g, (short sleeves) 205g.

The fibre content of this yarn is 100% Acrylic. For further information about this yarn, please write to Spectrum Yarns Limited, Spa Mills, New Street, Slaithwaite, Huddersfield HD7 5BB.

YARN THICKNESS

This yarn is medium weight and knits as four ply.

MEASUREMENTS

To fit chest 56 [61, 66, 71, 76, 82] cm, 22 [24, 26, 28, 30, 32] in. Actual size 65 [70, 75, 80, 85, 90] cm, 25½ [27½, 29½, 31½, 33½, 35½] in.

Length to shoulder 36 [41, 46, 51, 56, 57] cm, 14¼ [16, 18, 20, 22, 22½] in.

Long sleeve seam 24 [28, 33, 38, 43, 43] cm, 9½ [11, 13, 15, 17, 17] in.

Short sleeve seam 10.5 [10.5, 11.5, 11.5, 12.5, 12.5] cm, 4 [4, 4½, 4½, 5, 5] in.

Instructions are written for the smallest size, larger sizes follow in square brackets. If only one figure is given, it applies to all sizes.

TENSION

24 stitches and 60 rows to 10 cm, 4 in measured over tuck stitch pattern (tension dial setting approximately 7).

For perfect results, please check your tension carefully.

ABBREVIATIONS

See page 4.

KNITTING NOTES

We used purl side of knitting as right side of garment.

Punch card, as shown, before starting to knit. Fill in pattern card, as shown, before starting to knit.

To make this pattern the same at each side an extra stitch is required. For most machines the extra stitch should be at the right, but this may vary.

SILVER REED ELECTRONIC MACHINES

Set pattern width indicator at 12. Place needle 1 cam at centre 0 and point cams 2 Ns in from each edge. Press button 1 (right light on) and button 2 (left light on 580 machines, right light on other models).

BROTHER ELECTRONIC MACHINES

Position patterns at each side of centre 0.

LEFT FRONT

MACHINES WITH RIBBER

With ribber in position and carriage at right set machine for 1×1 rib. Push Ns 4 to 41 [44, 47, 50, 53, 56] inclusive at right of centre 0 to WP. 38 [41, 44, 47, 50, 53] Ns. Work as for back from * to *.

MACHINES WITHOUT RIBBER

Push Ns 4 to 41 [44, 47, 50, 53,

56] inclusive at right of centre 0 to WP. 38 [41, 44, 47, 50, 53] Ns. Work as for back from * to *.

ALL MACHINES

** Insert card and lock on first row. Take carriage across twice without knitting. Set RC at 000. Using MT, K 1 row. Release card and cont in tuck st patt. K 49 [49, 49, 53, 53] rows. RC shows 50 [50, 50, 50, 54, 54]

BACK

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1×1 rib. Push 40 [43, 46, 49, 52, 55] Ns at left and right of centre 0 to WP. 80 [86, 92, 98, 104, 110] Ns. * Push corresponding Ns on ribber to WP. Arrange Ns for 1×1 rib. Using MY, cast on and K 3 tubular rows. Carriage is at right. Set carriage for 1×1 rib knitting. Set RC at 000. Using MT-4/MT-4, K 32 rows. Transfer sts for st st *.

MACHINES WITHOUT RIBBER

Push 40 [43, 46, 49, 52, 55] Ns at left and right of centre 0 to WP. 80 [86, 92, 98, 104, 110] Ns. * Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT-2 and MY, K 55 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MY evenly along the row. Unravel WY when work is completed *.

ALL MACHINES

Inc 1 st at right edge. 81 [87, 93, 99, 105, 111] sts. Insert card and lock on first row. Take carriage across twice without knitting. Set RC at 000. Using MT, K 1 row. Release card and cont in tuck st patt. K 107 [131, 155, 179, 197, 197] rows. RC shows 108 [132, 156, 180, 198, 198] and work measures 24 [28, 32, 36, 39, 39] cm, 9½ [11, 12½, 14¼, 15¼, 15¼] in.

SHAPE ARMHOLES

Cast off 4 sts at beg of next 2 rows. Dec 1 st (2 sts in) at each end of every alt row until 61 [67, 71, 75, 79, 83] sts rem, then on every foll 4th row, until 57 [61, 65, 69, 73, 77] sts rem. K 50 [52, 56, 60, 70, 74] rows. RC shows 180 [210, 240, 270, 300, 306] and work measures 36 [41, 46, 51, 56, 57] cm, 14¼ [16, 18, 20, 22, 22½] in.

SHAPE SHOULDERS

Cast off 2 [2, 3, 3, 3, 3] sts at beg of next 10 rows and 5 [6, 2, 4, 5, 6] sts at beg of foll 2 rows. Cast off rem 27 [29, 31, 31, 33, 35] sts.

POCKET LININGS

Using MY, cast on 32 [32, 32, 32, 35, 35] sts by hand. Set RC at 000. Using MT, K 32 [32, 32, 32, 36, 36] rows. Using WY, K a few rows and release from machine.

PLACE POCKET LINING

Counting from the right, miss 8 [8, 9, 9, 10, 11] sts, then slip next 28 [28, 28, 28, 30, 30] sts on a stitch holder. With K side of pocket lining facing, replace sts of last row worked in MY on to empty Ns, dec 4 [4, 4, 4, 5, 5] sts evenly. Unravel WY. K 46 [70, 94, 118, 132, 132] rows. RC shows 96 [120, 144, 168, 186, 186]. 12 rows less have been worked to armhole than on back. K 1 row extra for right front.

SHAPE FRONT EDGE

Dec 1 st (2 sts in) at left edge of next and foll 7th row, K 4 rows.

SHAPE ARMHOLE

Cont to dec at front edge on every 7th row from previous dec and at the same time, cast off 4 sts at beg of next row. K 1 row. Dec 1 st (2 sts in) at armhole edge on every alt row, until 24 [27, 29, 30, 32, 34] sts rem, then on every foll 4th row, until 21 [22, 24, 26, 27, 29] sts rem. Cont to dec at front edge only on every 7th row from previous dec until 15 [16, 17, 19, 20, 21] sts rem. K 13 [12, 11, 17, 22, 21] rows.

SHAPE SHOULDER

Cast off 2 [2, 3, 3, 3, 3] sts at beg of next and foll 4 alt rows. K 1 row. Cast off rem 5 [6, 2, 4, 5, 6] sts **.

RIGHT FRONT

MACHINES WITH RIBBER

With ribber in position and carriage at right set machine for 1×1 rib. Push Ns 3 to 40 [43, 46, 49, 52, 55] inclusive at left of centre 0 to WP. 38 [41, 44, 47, 50, 53] Ns. Work as for back from * to *.

MACHINES WITHOUT RIBBER

Push Ns 3 to 40 [43, 46, 49, 52, 55] inclusive at left of centre 0 to WP. 38 [41, 44, 47, 50, 53] Ns. Work as for back from * to *.

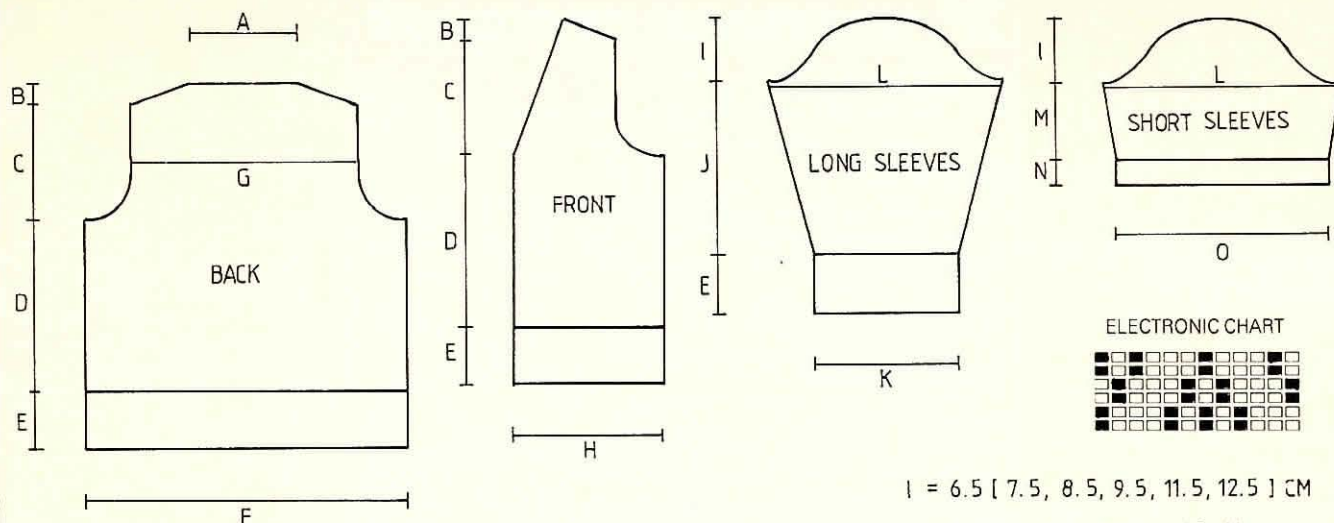
ALL MACHINES

Work as for left front from ** to ** reversing shapings by noting alteration in number of rows worked and reading left for right and right for left.

LONG SLEEVES

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1×1 rib. Push 18 [19, 20, 21, 22,



A = 11 [12, 12.5, 12.5, 13.5, 14.5] CM	F = 33.5 [36, 35.5, 41, 43.5, 46] CM	M = 8 [8, 9, 9, 10, 10] CM
B = 2 CM	G = 23.5 [25, 27, 28.5, 30, 32] CM	N = 2.5 CM
C = 12 [13, 14, 15, 17, 18] CM	H = 15.5 [17, 18, 19.5, 20.5, 22] CM	O = 22.5 [24.5, 26, 27.5, 29.5, 30] CM
D = 18 [22, 26, 30, 33, 33] CM	E = 6 CM	L = 25 [27, 28.5, 30, 32, 32.5] CM
I = 6.5 [7.5, 8.5, 9.5, 11.5, 12.5] CM	J = 18 [22, 27, 32, 37, 37] CM	K = 15 [16, 17, 17.5, 18.5, 19.5] CM

23] Ns at left and 19 [20, 21, 22, 23, 24] Ns at right of centre 0 to WP. 37 [39, 41, 43, 45, 47] Ns. Work as for back from * to *.

MACHINES WITHOUT RIBBER
Push 17 [19, 20, 20, 22, 23] Ns at left and 18 [19, 21, 21, 22, 24] Ns at right of centre 0 to WP. 35 [38, 41, 41, 44, 47] Ns. Work as for back from * to *.

1st AND 4th SIZES

Inc 1 st at each end.

2nd AND 5th SIZES

Inc 1 st at right edge.

ALL SIZES

37 [39, 41, 43, 45, 47] sts.

ALL MACHINES

Insert card and lock on 1st [1st, 3rd, 5th, 1st, 1st] row. Take carriage across twice without knitting. Set RC at 000. Using MT, k 1 row. Release card and cont in tuck st patt. Shape sides by inc 1 st (2 sts in) at each end of every 8th [9th, 11th, 12th, 13th, 13th] row, until there are 61 [65, 69, 73, 77, 79] sts. K 11 [14, 7, 11, 13, 13] rows. RC shows 108 [132, 162, 192, 222, 222] and work measures 24 [28, 33, 38, 43, 43] cm, 9½ [11, 13, 15, 17, 17] in.

SHAPE TOP

** Cast off 4 sts at beg of next 2 rows. Dec 1 st (2 sts in) at each end of every 4th row, until 43 [45, 47, 49, 45, 43] sts rem, then on every foll alt row until 25 sts rem. Cast off **.

SHORT SLEEVES

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1x1 rib. Push 27 [29, 31, 33, 35, 36] Ns at left and 28 [30, 32, 34, 36, 37] Ns at right of centre 0 to WP. 55 [59, 63, 67, 71, 73] Ns. Push corresponding Ns on ribber

to WP. Arrange Ns for 1x1 rib. Using MY, cast on and K 3 tubular rows. Carriage at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-4/MT-4, K 14 rows. Transfer sts for st st. **MACHINES WITHOUT RIBBER** Push 26 [29, 31, 32, 35, 35] Ns at left and 27 [30, 31, 33, 36, 36] Ns at right of centre 0 to WP. 53 [59, 62, 65, 71, 71] Ns. Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows, ending with carriage at left. Set RC at 000. Using MT-2 and MY, K 23 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MY evenly along the row. Unravel WY when work is completed.

1st, 4th AND 6th SIZES

Inc 1 st at each end.

3rd SIZE

Inc 1 st at right edge.

ALL SIZES

55 [59, 63, 67, 71, 73] sts.

ALL MACHINES

Insert card and lock on 5th [5th, 7th, 7th, 3rd, 3rd] row. Take carriage across twice without knitting. Set RC at 000. Using MT, K 1 row. Release card and cont in tuck st patt. Shape sides by inc 1 st (2 sts in) at each end of every 14th [14th, 16th, 16th, 18th, 18th] row, until there are 61 [65, 69, 73, 77, 79] sts. K 5 rows. RC shows 48 [48, 54, 54, 60, 60] and work measures 10.5 [10.5, 11.5, 11.5, 12.5, 12.5] cm, 4 [4, 4½, 4½, 5, 5] in.

SHAPE TOP

Work as for long sleeves from ** to **.

POCKET TOPS

Push 32 [32, 32, 32, 35, 35] Ns to WP. With P side facing, replace pocket sts on to Ns, inc 4 [4, 4, 4, 5, 5] sts evenly. Using MT and MY K 1 row.

MACHINES WITH RIBBER

With ribber in position, set machine for 1x1 rib. Transfer every alt st on to corresponding Ns on ribber. Cont in 1x1 rib. Set RC at 000. Using MT-4/MT-4, K 21 rows. Transfer sts for st st. Using MT, K 2 rows. Using WY, K a few rows and release from machine.

MACHINES WITHOUT RIBBER

Transfer every 3rd st on to adjacent N and push empty Ns to NWP. Set RC at 000. K 17 rows. Push Ns from NWP to WP and place loop from row below adjacent st on to empty Ns. K 2 rows. Using WY, K a few rows and release from machine.

FRONT BAND

Using MY, cast on 17 sts by hand. Set RC at 000. Using MT-1, K 4 [4, 4, 5, 7, 7] rows. * Counting from each end, make buttonholes over 4th, 5th and 6th sts. K 15 [18, 21, 20, 21, 21] rows. Rep from * 4 [4, 4, 5, 5, 5] times more. Make buttonholes over same sts as before (6 [6, 6, 7, 7, 7] sets of buttonholes). K until band, when slightly stretched, fits up front edge, across back neck and down remaining front edge. Cast off.

PRESSING

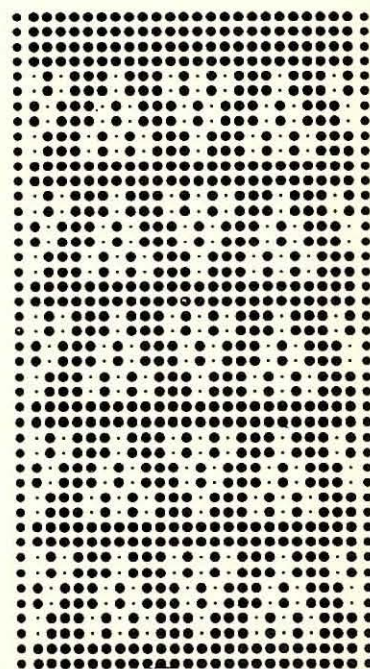
With wrong side facing, pin out all pieces to measurements given. Press carefully following instructions on cone band.

MAKING UP

Join shoulder, side and sleeve seams. Set in sleeves. Fold pocket tops in half to right side and pin in position. Unravelling

WY as required, backstitch through open loops of last row worked in MY. Catch down sides of pocket tops neatly to right side and pocket linings lightly to wrong side. Fold front band in half lengthways. Neaten short ends, then sew in position with buttonholes on right front for a girl and left front for a boy. Finish buttonholes and sew on buttons.

**Instructions
for Pattern 8
begin on page 55.**



9 TWO SWEATERS FOR CHILDREN

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for Passap or Pfaff Duomatic machines.

MATERIALS

Christiana Wools Braemar.

ROUND NECK SWEATER

1 [1] x 500g cone in New Cream (MY).

V-NECK SWEATER

1 [1] x 500g cone in Rust (MY).

GARMENT WEIGHT

Finished round neck sweater in first size weighs 190g. Finished V-neck sweater in first size weighs 120g.

The fibre content of this yarn is 80% Acrylic, 20% Wool. For further information about this yarn, please write to Christiana Wools, Whitton View, Leintwardine, Craven Arms, Shropshire SY7 0LS.

YARN THICKNESS

This yarn is fine weight and knits as two ply.

MEASUREMENTS

ROUND NECK SWEATER

To fit chest 61-66 [71-76] cm, 24-26 [28-30] in.

Actual size 74 [84] cm, 29 1/4 [33] in.

Length to shoulder 40 [43.5] cm, 15 3/4 [17 1/4] in.

Sleeve seam 27.5 [29.5] cm, 11 [11 1/4] in.

V-NECK SWEATER

To fit chest 56-61 [66-71] cm, 22-24 [26-28] in.

Actual size 70 [80] cm, 27 1/2 [31 1/2] in.

Length to shoulder 39 [42.5] cm, 15 1/2 [16 3/4] in.

Sleeve seam 26.5 [28.5] cm, 10 1/2 [11 1/4] in.

Instructions are written for the smaller size, larger size follows in square brackets. If only one figure is given, it applies to both sizes.

TENSION

ROUND NECK SWEATER

100 stitches (50 stitches on each bed) to 30 cm, 11 3/4 in and 64 rows to 9.5 cm, 3 3/4 in, measured over pattern as diagram 1 (stitch size setting approximately 4 1/2/4 1/2).

V-NECK SWEATER

50 stitches (on front bed) to 22 cm, 8 3/4 in and 50 rows to 6.5 cm, 2 1/2 in, measured over pattern as diagram 3 (stitch size setting approximately 4 1/2/4 1/2).

For perfect results, please check your tension carefully.

ABBREVIATIONS

See page 4.

KNITTING NOTES

Remember to put a pusher into the blocking rail for every stitch decreased and to bring a pusher into position for every stitch increased.

ROUND NECK SWEATER

Use two strands of yarn together throughout.

Instructions are given for front neck shaping, but a cut and sew neck would be much easier to do.

Start arranging pushers from centre of bed with the centre 6 pushers in rest position for all pieces of garment.

V-NECK SWEATER

The main part of the garment is knitted using two strands of yarn, with three strands being used for the ribs.

After arranging needles for pattern, put one back bed needle into WP outside the front bed working needles, at each end of the work. Move these extra stitches as you increase or decrease and then you should not lose end stitches on front bed when they are tucking. Only count front bed needles and use back bed needles to keep pattern correct.

PATTERN

ROUND NECK SWEATER

Set lock on N/AX←, K 2 rows. Set lock on N/AXO, K 2 rows.

ROUND NECK SWEATER

BACK

Handle down. Orange strippers. Set up 64 [72] Ns on each bed in WP for full needle rib. Set lock on N/N and stitch size to 1 1/2/1 1/2. Using 2 strands of MY, K 1 row. Set lock on CX/CX and stitch size to 2 1/2/2 1/2, K 2 rows. Set RC at 000. Set lock on N/N and stitch size to 3 1/2/3 1/2, K 19 rows. Arrange pushers as in diagram 1. Set RC at 000. Set stitch size to 4 1/2/4 1/2. Cont in patt, K 126 [142] rows. Work measures 22 [24.5] cm, 8 3/4 [9 3/4] in. Place marker at each end *. K 122 [128] rows. RC shows 248 [270] and work measures 40 [43.5] cm, 15 3/4 [17 1/4] in. Place a marker at each side of centre 24 sts on front bed. Cast off loosely.

FRONT

Work as for back to *. K 84 [90] rows.

SHAPE NECK

Using a length of MY, cast off centre 10 sts on each bed and return pushers under these Ns to blocking rail. Note position of pushers at left and return to blocking rail. Transfer sts at left on to decker combs. Cont on rem sts for first side. (Remember to return pushers to blocking rail when dec.) Dec 1 st on each bed at neck edge on every 4th row until 20 [24] sts rem on each bed. K 10 rows. Cast off loosely. Replace sts at left on to Ns. Put pushers under Ns as noted. Finish to correspond with first side, reversing shapings.

SLEEVES

Handle down. Orange strippers. Set up 41 Ns on each bed in WP. Arrange Ns for 2x2 rib (2x1 N arrangement) as in diagram 2. Set lock on N/N and stitch size to 1 1/2/1 1/2. Using 2 strands of MY, K 1 row. Set lock on CX/CX and stitch size to 2 1/2/2 1/2, K 2 rows. Rack one full turn to the left. Transfer end st on back bed at right to front bed end N and push empty N to NWP. Set RC at 000. Set lock on N/N and stitch size to 3 1/2/3 1/2, K 22 rows. Push up empty Ns in between Ns on both beds to WP. Set lock on CX/CX and stitch size to 2 1/2/2 1/2, K 2 rows. Set lock on N/N and stitch size to 4/4, K 1 row. Inc sts to 42 on each bed. Arrange pushers as in diagram 1. Set RC at 000. Set

stitch size to 4 1/2/4 1/2. Cont in patt, K 7 rows. Shape sides by inc 1 st on each bed at each end of next and foll 10th row, K 17 [15] rows. Inc 1 st on each bed at each end of next and every foll 18th [16th] row until there are 60 [64] sts on each bed. K 20 [14] rows. RC shows 164 [176] and work measures 27.5 [29.5] cm, 11 [11 1/4] in. Cast off very loosely.

NECKBAND

Handle down. Orange strippers. Set up 130 Ns on each bed in WP. Arrange Ns for 2x2 rib (2x1 N arrangement) as in diagram 2. Set lock on N/N and stitch size to 3/3. Using 2 strands of MY, K 1 row. Set lock on CX/CX, K 2 rows. Rack one full turn to the left. Transfer end st on back bed at right to front bed end N and push empty N to NWP. Set RC at 000. Set lock on N/N and stitch size to 3 1/2/3 1/2, K 30 rows. Push up empty Ns in between Ns on both beds to WP. Set lock on CX/CX and stitch size to 2 1/2/2 1/2, K 2 rows. Set lock on N/N and stitch size to 4/4, K 1 row. Set lock on CX/CX and stitch size to 4 1/2/4 1/2, K 2 rows. Black strippers. K 4 rows. Set stitch size to 5/5, K 4 rows. Either K a few rows in WY and release from machine or join on the machine using the Passap method after joining one shoulder seam.

MAKING UP

If you have not already used the Passap method for joining neckband, then join one shoulder seam and pin neckband into position. Unravelling WY as required, backstitch through open loops of last row worked in MY, first on the right side, then on the wrong side. Join second shoulder and neckband seam. Set in sleeves between markers. Join side and sleeve seams. Fold neckband in half to inside and catch down.

V-NECK SWEATER

BACK

Handle up. Orange strippers. Set up 41 [47] Ns at left and right of centre on each bed in WP. 82 [94] Ns on each bed. Arrange Ns for 1x1 rib. * Set lock on N/N and stitch size to 1 1/2/1 1/2. Using 3 strands of MY, K 1 row. Set lock on CX/CX and stitch size to 2 1/2/2 1/2, K 2 rows. Set RC at 000. Set lock on N/N and stitch size to 4 1/2/4 1/2, K 15 rows. Handle down. Transfer sts as in diagram 3. Black



strippers *. Set RC at 000. Set lock on N/AX←. Using 2 strands of MY, K 144 [162] rows. Work measures 22 [24.5] cm, 8¾ [9¾] in. Place marker at each end **. K 130 [140] rows. RC shows 274 [302] and work measures 39 [42.5] cm, 15½ [16¾] in. Place a marker at each side of centre 30 sts on front bed. Cast off loosely.

FRONT

Work as for back to **. K 8 [18] rows.

SHAPE NECK

Note position of pushers at left of centre and return to blocking rail. Transfer sts at left on to decker combs. Cont on rem sts for first side. (Remember to return pushers to blocking rail when dec.) Dec 1 st on front bed at neck edge of next and foll 3rd row, K 3 rows. Dec 1 st on front bed at neck edge of next and every foll 8th row until 26 [32] sts rem on front bed. K 18 rows. Cast off loosely. Replace sts at left on to Ns. Put pushers under Ns as noted. Finish to correspond with first side, reversing shapings.

SLEEVES

Handle up. Orange strippers. Set up 43 Ns on each bed in WP. Arrange Ns for 1×1 rib. Work as for back from * to *. Set RC at 000. Set lock on N/AX←. Using 2 strands of MY, shape sides by inc 1 st on front bed at each end of next and foll 4th row. K 4 rows. Inc 1 st on front bed at each end of next and every foll 10th row until there are 79 [83] sts on front bed. K 20 [14] rows. RC shows 180 [194] and work measures 26.5 [28.5] cm, 10½ [11¼] in. Cast off very loosely.

NECKBAND

Handle up. Orange strippers. Set up 143 Ns on each bed in WP. Arrange Ns for 1×1 rib. Set lock on N/N and stitch size to 1½/1½. Using 3 strands of MY, K 1 row. Set lock on CX/CX and stitch size to 2½/2½, K 2 rows. Set RC at 000. Set lock on N/N and stitch size to 3½/3½, K 2 rows. Set stitch size to 4/4, K 2 rows. Set stitch size to 4½/4½, K 5 rows. Transfer sts to front bed. Black strippers. Set lock on GX/N and stitch size to 5, K 1 row. Using WY, K a few rows and release from machine.

MAKING UP

Join shoulder seams. Set in sleeves between markers. Join side and sleeve seams. Pin neckband into position. Unravelling WY as required, backstitch through open loops of last row worked in MY. Overlap ends at centre front and catch down.

DIAGRAM 1

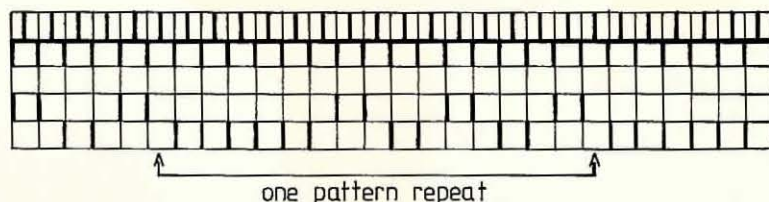


DIAGRAM 2

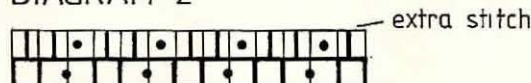
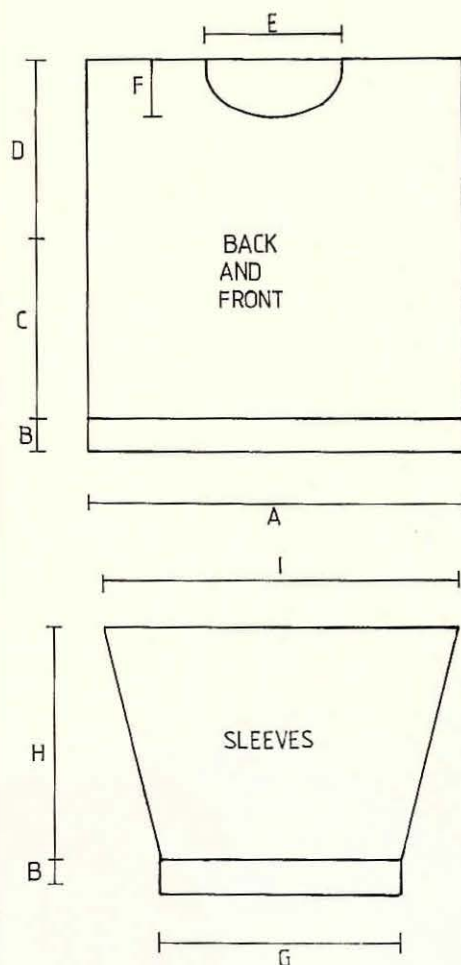
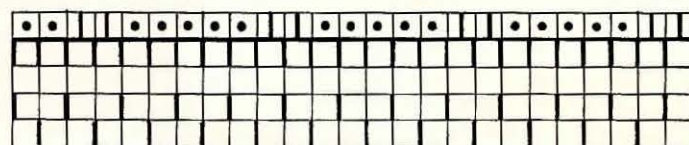
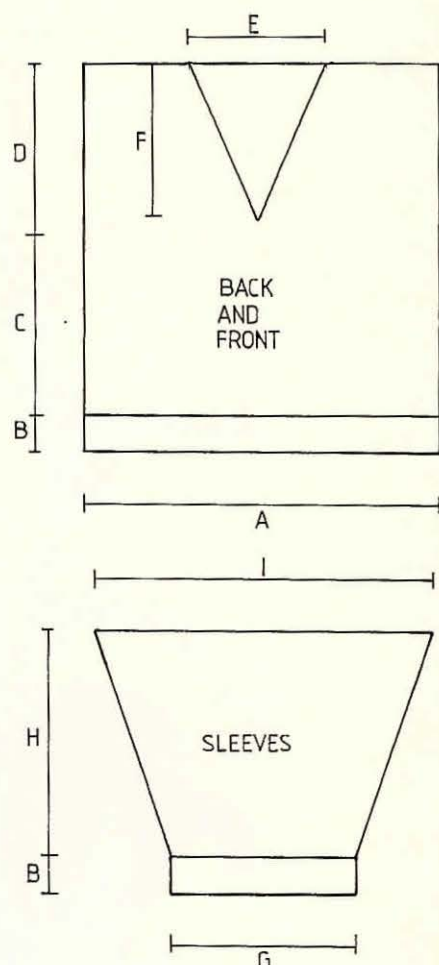


DIAGRAM 3



A = 38 [43] CM	F = 5.5 CM
B = 3.5 CM	G = 24.5 CM
C = 18.5 [21] CM	H = 24 [26] CM
D = 18 [19] CM	I = 36 [38] CM
E = 14 CM	



A = 36 [41] CM	F = 15.5 CM
B = 3.5 CM	G = 18.5 CM
C = 18.5 [21] CM	H = 23 [25] CM
D = 17 [18] CM	I = 34 [36] CM
E = 13 CM	

8 CHILD'S V-NECK SWEATER IN TUCK STITCH

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for standard gauge punchcard or electronic machines with or without a ribber.

MATERIALS

Spectrum Linaria.

LONG SLEEVE VERSION

1 [1, 1, 1, 1, 1] x 500g cone in Primrose (MY).

SHORT SLEEVE VERSION

1 [1, 1, 1, 1, 1] x 500g cone in Primrose (MY).

GARMENT WEIGHT

Finished garment in third size weighs (long sleeves) 185g. (short sleeves) 145g.

The fibre content of this yarn is 100% Acrylic. For further information about this yarn, please write to Spectrum Yarns Limited, Spa Mills, New Street, Slaithwaite, Huddersfield HD7 5BB.

YARN THICKNESS

This yarn is medium weight and knits as four ply.

MEASUREMENTS

To fit chest 56 [61, 66, 71, 76, 82] cm, 22 [24, 26, 28, 30, 32] in. Actual size 65 [70, 75, 80, 85, 90] cm, 25½ [27½, 29½, 31½, 33½, 35½] in.

Length to shoulder 36 [41, 46, 51, 56, 57] cm, 14¼ [16, 18, 20, 22, 22½] in.

Long sleeve seam 24 [28, 33, 38, 43, 43] cm, 9½ [11, 13, 15, 17, 17] in.

Short sleeve seam 10.5 [10.5, 11.5, 11.5, 12.5, 12.5] cm, 4 [4, 4½, 4½, 5, 5] in.

Instructions are written for the smallest size, larger sizes follow in square brackets. If only one figure is given, it applies to all sizes.

TENSION

24 stitches and 60 rows to 10 cm, 4 in measured over tuck stitch pattern (tension dial setting approximately 7).

For perfect results, please check your tension carefully.

ABBREVIATIONS

See page 4.

KNITTING NOTES

We used purl side of knitting as right side of garment. Punch card, as shown, before starting to knit. Fill in pattern card, as shown, before starting to knit.

To make this pattern the same at each side an extra stitch is required. For most machines the extra stitch should be at the left, but this may vary.

SILVER REED ELECTRONIC MACHINES

Set pattern width indicator at 4. Place needle 1 cam at centre 0 and point cams 2 Ns in from each edge. Press button 1 (right light on) and button 2 (left light on 580 machines, right light on other models).

BROTHER ELECTRONIC MACHINES

Position patterns at each side of centre 0.

SHAPE NECK

Transfer centre st on to adjacent N. Push empty N to NWP. Note patt row on card. Using Nylon cord, K 40 [43, 46, 49, 52, 55] sts at left by hand, taking Ns down to NWP. Cont on rem sts for first side. K 1 row. Dec 1 st (2 sts in) at neck edge of next and foll 5th [5th, 5th, 5th, 6th, 6th] row. K 3 [3, 3, 3, 4, 4] rows.

SHAPE ARMHOLE

Cont to dec at neck edge on every 6th [6th, 6th, 6th, 7th 7th] row from previous dec and, at the same time, cast off 4 sts at beg of next row. K 1 row. Dec 1 st (2 sts in) at armhole edge on every alt row, until 26 [29, 30, 32, 34, 36] sts rem, then on every foll 4th row until 22 [24, 25, 27, 29, 31] sts rem. Cont to dec at neck edge

BACK

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1x1 rib. Push 40 [43, 46, 49, 52, 55] Ns at left and right of centre 0 to WP. 80 [86, 92, 98, 104, 110] Ns. * Push corresponding Ns on ribber to WP. Arrange Ns for 1x1 rib. Using MY, cast on and K 3 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-4/MT-4, K 32 rows. Transfer for st st *.

MACHINES WITHOUT RIBBER

Push 40 [43, 46, 49, 52, 55] Ns at left and right of centre 0 to WP. 80 [86, 92, 98, 104, 110] Ns. * Push every 3rd N back to NWP. Using MT and MY, cast on and K a few rows, ending with carriage at left. Set RC at 000. Using MT-2 and MY, K 55 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MY evenly along the row. Unravel WY when work is completed *.

ALL MACHINES

Inc 1 st at left edge. 81 [87, 93, 99, 105, 111] sts. Insert card and lock on first row. Take carriage across twice without knitting. Set RC at 000. Using MT, K 1 row. Release card and cont in tuck st patt **. K 107 [131, 155, 179, 197, 197] rows. RC shows 108 [132, 156, 180, 198, 198] and work measures 24 [28, 32, 36, 39, 39] cm, 9½ [11, 12½, 14¼, 15¼, 15¼] in.

SHAPE ARMHOLES

Cast off 4 sts at beg of next 2 rows. Dec 1 st (2 sts in) at each end of every alt row until 61 [67, 71, 75, 79, 83] sts rem, then on every foll 4th row, until 57 [61, 65, 69, 73, 77] sts rem. K 50 [52, 56, 60, 70, 74] rows. RC shows 180 [210, 240, 270, 300, 306] and work measures 36 [41, 46, 51, 56, 57] cm, 14¼ [16, 18, 20, 22, 22½] in.

SHAPE SHOULDERS

Cast off 2 [2, 3, 3, 3, 3] sts at beg of next 10 rows and 5 [6, 2, 4, 5, 6] sts at beg of foll 2 rows. Cast off rem 27 [29, 31, 31, 33, 35] sts.

FRONT

Work as for back to **. K 97 [121, 145, 169, 185, 185] rows. 10 [10, 10, 10, 12, 12] rows less have been worked to armhole than on back.

only on every 6th [6th, 6th, 6th, 7th, 7th] row from previous dec, until 15 [16, 17, 19, 20, 21] sts rem. K 9 [9, 9, 15, 8, 7] rows.

SHAPE SHOULDER

Cast off 2 [2, 3, 3, 3, 3] sts at beg of next and foll 4 alt rows. K 1 row. Cast off rem 5 [6, 2, 4, 5, 6] sts. With carriage at right, unravel nylon cord over rem Ns, bringing Ns back to WP. Lock card on number previously noted. Take carriage to left without knitting. Release card and cont in tuck st patt. Finish to correspond with first side, reversing shapings.

LONG SLEEVES

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1x1 rib. Push 19 [20, 21, 22, 23, 24] Ns at left and 18 [19, 20, 21, 22, 23] Ns at right of centre 0 to WP. 37 [39, 41, 43, 45, 47] Ns. Work as for back from * to *.

MACHINES WITHOUT RIBBER

Push 18 [19, 21, 21, 22, 24] Ns at left and 17 [19, 20, 20, 22, 23] Ns at right of centre 0 to WP. 35 [38, 41, 41, 44, 47] Ns. Work as for back from * to *.

1st AND 4th SIZES

Inc 1 st at each end.

2nd AND 5th SIZES

Inc 1 st at left edge.

ALL SIZES

37 [39, 41, 43, 45, 47] sts.

ALL MACHINES

Insert card and lock on first row. Take carriage across twice without knitting. Set RC at 000. Using MT, K 1 row. Release card and cont in tuck st patt. Shape sides by inc 1 st (2 sts in) at each end of every 8th [9th, 11th, 12th, 13th, 13th] row, until there are 61 [65, 69, 73, 77, 79] sts. K 11 [14, 7, 11, 13, 13] rows. RC shows 108 [132, 162, 192, 222, 222] and work measures 24 [28, 33, 38, 43, 43] cm, 9½ [11, 13, 15, 17, 17] in.

SHAPE TOP

** Cast off 4 sts at beg of next 2 rows. Dec 1 st (2 sts in) at each end of every 4th row, until 43 [45, 47, 49, 45, 43] sts rem, then on every foll alt row, until 25 sts rem. Cast off **.

SHORT SLEEVES

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1x1 rib. Push 28 [30, 32, 34, 36, 37] Ns at left and 27 [29, 31, 33,

TEACH-IN

In recent articles, I've been writing about the tension swatch and the difficulty of matching your number of rows and stitches in 10 centimetres to the number given in a pattern. Last month I wrote about using the charting devices to overcome this problem. I believe these are the easiest solution and so I regard the charting device as the most important accessory for a knitting machine.

Ann Kite

However, not everyone has one, so this month I'm writing about **calculating your own patterns**. Please don't turn away, saying "I can't do arithmetic". The arithmetic required is very simple and if you visualise it as stitches and rows instead of as abstract numbers it can help a lot.

People's approach to arithmetic intrigues me. It seems to me from my "face-to-face" teaching that there is a large group of knitters (and non-knitters) who try to avoid numbers at all costs. Most of my family, myself included, are at ease with numbers – however, I have one daughter who isn't. She

avoids arithmetic as much as possible. One day we were discussing this and I commented on how I visualise numbers – I see them in a curving line. My daughter looked amazed. "I don't see them at all," she said. But she is a historian, so I asked her how she coped with dates. "Oh, that's easy," she said, "dates are on a spiral!" Which I think goes to show that if a subject interests us enough, we will work out a way of coping with any numbers that go with it.

So if you don't like numbers, maybe in the cause of knitting you'll gradually come to terms with them, at least as far as is necessary.

This month I want to go through the types of calculation necessary for working out a pattern. For this article I'm going to go through the calculations needed to work out the pattern for the diagram in Figures 1 and 2. This is a child's size pattern, but the principles are the same whatever the size. You can still use the patterns from magazines. As I said last month, use the diagrams with the patterns for the shape, and the pattern details for the method of knitting. You are simply working out the rows and stitches, increases and decreases, for yourself, so that you can knit to the correct size at your tension.

Every garment piece consists of horizontal and vertical straight lines, diagonal straight lines and curves and each of these can be calculated.

Of course you still have to knit a tension swatch and determine the number of rows and stitches you have in 10 centimetres. In fact, for calculating, you want to know the number of rows and stitches in one centimetre, so divide your original tension results by 10. So for instance 28 stitches and 30 rows in 10 centimetres becomes 2.8 stitches and 3 rows per centimetre. Don't round up the 2.8 to 3; if you do, your calculations will be very inaccurate.

Start by calculating the number of stitches to be cast on and the number of rows to be knitted to the armhole. The knitting is 38 centimetres wide. So if I have 2.8 stitches in one centimetre, for 38 centimetres I must cast on 2.8×38 stitches, which is 106.4 stitches. This can now be rounded off to 106 stitches. If you had rounded the 2.8 to 3 before the calculation, the answer would have been 114, and you'd have ended up with 8 extra stitches on both the front and back, and the garment would have been approximately 2 centimetres larger than intended. So round off after the calculation.

So you'll cast on 106 stitches and knit the welt. The welt row tension is different to the main stitch tension, so I knit a piece of welt (single- or double-bed) over 40 stitches and 40 rows and then

decide from that how many rows I want for my welt.

From the top of the welt to the armhole is 28 centimetres. We have 3 rows per centimetre, so for 28 centimetres we must knit $28 \times 3 = 84$ rows.

Now we have to calculate the armhole. To help me calculate curves, I draw them on dressmaking paper. As the armhole is followed by the neckline, I draw the top half of the diagram from the armhole upwards on dressmaking paper. Last month I wrote about drawing diagrams for the charting devices and everything I wrote applies equally to drawing on dressmaking paper in order to calculate.

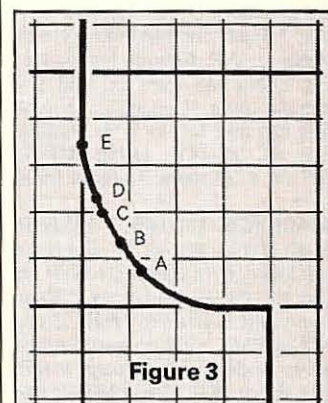


Figure 3 shows just the armhole drawn on dressmaking paper. Dressmaking paper is marked out in 1 centimetre and 5 centimetre squares and this enables you to break the curves down into pieces and calculate them a piece at a time. At the tension we're working at, each centimetre square represents 2.8 stitches horizontally and 3 rows vertically. Because we're breaking the curve down into such small blocks we will be approximating quite a lot.

The armhole shaping starts with a straight line 1.5 centimetres long. So we start by casting off $2.8 \times 1.5 = 4.2$ (4) stitches at the beginning of the next 2 rows. After knitting these two rows, we will be two thirds of the way up the first centimetre square of the armhole at point A. This is approximately one centimetre further to the left than the left edge of the straight line at the beginning of the armhole. So we must decrease one centimetre's worth of stitches at the beginning of the next 2 rows. We can't decrease 2.8 stitches, so we'll decrease 3. After these two rows, we've moved on to point B which is about half to three quarters of a centimetre to the left of A, so we decrease 2 stitches at the beginning of the next 2 rows. Now we're at Point C. We're about a quarter of a centimetre to the left of B.

A quarter of a centimetre is less than one stitch, so we can choose to decrease one stitch now or leave it to the next row when we

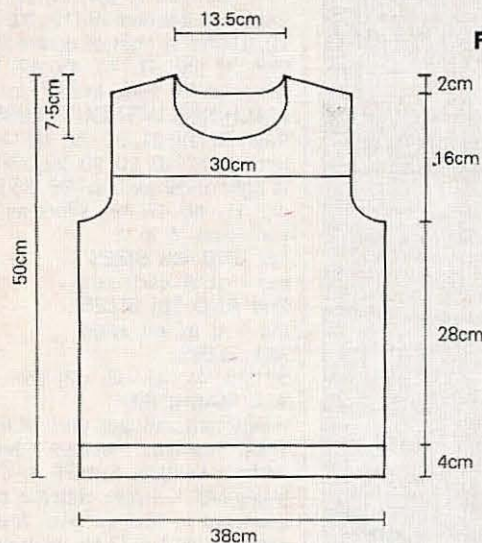


Figure 1

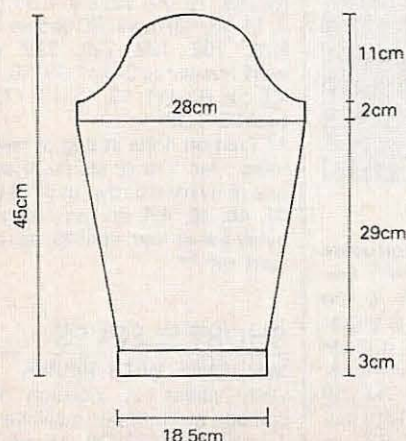


Figure 2

shall be at D a bit further over to the left. I'm going to leave it to the next row. At D the slope is steepening, the decreases will be further apart. So now I look ahead. E is halfway up the next centimetre square, so it is $3\frac{1}{2}$ rows (which we can round up to 4 rows) ahead of D. It is less than half a centimetre to the left of D, so there's only one stitch left to decrease after knitting 4 more rows.

So our pattern for the armhole reads:

Row counter (RC) 000. Dec 4 sts at the beginning of the next 2 rows.
RC002 Dec 3 sts at the beginning of the next 2 rows.
RC004 Dec 2 sts at the beginning of the next 2 rows.
RC006 Knit 1 row.
RC007 Dec 1 st at each end of the row.
RC008 Knit 4 rows straight.
RC012 Dec 1 st at each end of the row.

As we were breaking the curve down into small bites, we did quite a lot of approximating or rounding up. So at this stage it's wise to check the total number of rows knitted and the total number of stitches decreased, also that the result matches the total curve as drawn. We've knitted 12 rows, which is 4 centimetres. From the beginning of the armhole to E is $3\frac{1}{2}$ centimetres. On something like an armhole curve an extra half centimetre (only approximately one row at this tension) is acceptable. If you prefer to be strictly accurate, you could alter the pattern at RC008 to knit 3 rows straight instead of 4.

Now the stitches. We've decreased a total of 22 stitches. That's for both left and right armhole, so we've decreased 11 stitches from each armhole. Eleven divided by 2.8 is 3.9, or 4 centimetres. If we look at the diagram we can see that is what we needed to lose.

Written out, this seems very complicated, but it's actually very easy to do. One can imagine each centimetre box filled with the approximate number of rows and stitches. It does mean you can calculate any curve you like, rather than guessing wildly or giving up!

Next I would have to calculate the number of rows to be knitted straight from the point E on the armhole to the beginning of the neck shapings and then calculate the neck shapings in the same way as the armhole.

I'm moving on to the shoulder shaping, as this is a diagonal line and needs a third type of calculation. You could use the same method as for the armhole, but calculating is probably quicker.

You don't even need to draw the shoulder on dressmaking paper.

To calculate the shoulder, we're going to use what is sometimes known as the "magic formula" or "diophantine equation". I don't like the word "magic", as it is in fact simple arithmetic, while "diophantine equation" sounds positively terrifying – it comes from Diophantos, the ancient Greek who first documented the method (though obviously he didn't need it for machine knitting!). When these names first started appearing in knitting articles and books, I wondered how I'd been knitting and calculating for years without using this formula or equation. When I studied the arithmetic involved, I realised I'd been using it for years without knowing what I was doing! I had simply imagined rows and stitches and worked out the increase or decreases in what I thought was a commonsense fashion.

So, forgetting the magic or the impressive mathematical name, let's have a go.

After shaping the neck, we'll have 23 stitches left for the shoulder. The shoulder is 2 centimetres deep, that is $2 \times 3 = 6$ rows. Whether we shape the shoulder by decreasing or holding, the stitches can only be decreased (or the needles brought to hold) every 2 rows. So $6 \text{ rows} \div 2 = 3$ lots of shaping. The total number of stitches to be decreased is 23. So $23 \div 3 = 7$ and 2 over. This means that if we decrease 7 stitches 3 times, we'll have 2 stitches left over. The easiest and neatest way to dispose of these two extra stitches is to add one to two of the groups of 7, making them 8. So we'll decrease 8 stitches twice and 7 stitches once. If we're using the holding method of shaping, the pattern will read (for the right shoulder):

Carriage at left.

RC000 Put 8 needles to holding position at right. Knit 2 rows.

RC002 Put 8 needles to holding position at right (7 needles remaining in working position). Knit 2 rows.

RC004 Put 16 needles at right to upper working position. Knit 1 row.

RC005 Cast off 23 stitches.

The calculation we've just done was the magic formula or diophantine equation. It can be used for shaping taking place along a straight line. It can be used, for example, for sleeve slopes, for calculating for gathering a piece of knitting on to a cuff or welt and for working out the intervals at which to place buttonholes.

There is a recognised way of

writing out the formula rather like a long division sum (Figure 4). For the shoulder we knew the number of shapings and the total number of stitches to be decreased. We wanted to know how many stitches would be decreased (or held) at a time.

Divide the number of decreases into the total number of stitches (Figure 4a) and work out the remainder.

$$\begin{array}{r} 7 \\ 3 \overline{) 23} \\ \underline{21} \\ 2 \end{array}$$

Figure 4a

$$\begin{array}{r} 7+1 \\ 3 \overline{) 23} \\ \underline{21} \\ 2 \end{array}$$

Figure 4b

$$\begin{array}{r} 7+1 \\ 3 \overline{) 23} \\ \underline{-2} \quad \underline{21} \\ 1 \quad 2 \end{array}$$

Figure 4c

The remainder is the number of stitches over and these are added one at a time to the original answer of 7; so instead of 3 groupings of 7, two of the groups

will become 8 (Figure 4b).

To find out how many groups of 7 are left, take the remainder away from the number you originally divided by (Figure 4c). The answer in this case is one. So we have two groups of 8 and one group of 7.

This calculation is used for the slope of the sleeve. The sleeve is 18.5 centimetres wide at the welt, so we start by casting on $2.8 \times 18.5 = 52$ stitches. At the armhole the sleeve is $2.8 \times 28 = 78$ stitches wide. So we have 26 stitches to increase. As this is a sleeve, the increases take place in pairs (one each end of a row). So the number of rows on which increasing will take place is 13. These increases will take place over the 29 centimetres shown in the diagram for the sleeve slope. So 29 centimetres is $3 \times 29 = 87$ rows. So we have 13 increases to take place over 87 rows. Divide 13 into 87. The answer is 6 with 9 over. This means if we increased one stitch each end of every sixth row, after 13 increases and $6 \times 13 = 78$ rows, all the decreases would be done and the last 9 rows would be knitted straight. Instead, we can distribute the extra 9 rows one at a time among the increases, so that 9 of the increases are 7 rows apart not 6. This leaves $13 - 9 = 4$ increases 6 rows apart. So the pattern would read "Increase 1 st both ends of every 6th row 4 times and every 7th row 9 times. The calculation is written out in Figure 5. The sleeve head is calculated in the same way as the armhole.

$$\begin{array}{r} 6+1 \\ 13 \overline{) 87} \\ \underline{-9} \quad \underline{78} \\ 4 \quad 9 \end{array}$$

Figure 5

I hope you don't feel totally daunted by all these calculations. I know many new knitters get disillusioned, feeling that they bought the machine on the understanding that it was quick and easy to use. It is – but not perhaps quite as quick and easy as you thought. I always teach beginners that, of the total time spent in making a garment, a third of the time is spent in preparation (for instance doing calculations), a third in knitting and a third in making up. In fact, as you become more adventurous and keener to follow your own ideas, you'll spend a larger proportion of the time in planning. The reward though is a garment that is truly an expression of your own creativity.

35, 36] Ns at right of centre 0 to WP. 55 [59, 63, 67, 71, 73] Ns. Push corresponding Ns on ribber to WP. Arrange Ns for 1x1 rib. Using MY, cast on and K 3 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-4/MT-4, K 14 rows. Transfer sts for st st.

MACHINES WITHOUT RIBBER
Push 27 [30, 31, 33, 36, 36] Ns at left and 26 [29, 31, 32, 35, 35] Ns at right of centre 0 to WP. 55 [59, 62, 65, 71, 71] Ns. Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows, ending with carriage at left. Set RC at 000. Using MT-2 and MY, K 23 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MY evenly along the row. Unravel WY when work is completed.

1st, 4th AND 6th SIZES

Inc 1 st at each end.

3rd SIZE

Inc 1 st at left edge.

ALL SIZES

55 [59, 63, 67, 71, 73] sts.

ALL MACHINES

Insert card and lock on first row. Take carriage across twice without knitting. Set RC at 000. Using MT, K 1 row. Release card and cont in tuck st patt. Shape sides by inc 1 st (2 sts in) at each end of every 14th [14th, 16th, 16th, 18th, 18th] row, until there are 61 [65, 69, 73, 77, 79] sts. K 5 rows. RC shows 48 [48, 54, 54, 60, 60] and work measures 10.5 [10.5, 11.5, 11.5, 12.5, 12.5] cm, 4 [4, 4½, 4½, 5, 5] in.

SHAPE TOP

Work as for long sleeves from ** to **

NECKBAND (2 PIECES)

Join shoulder seams. Push 69 [72, 75, 78, 84, 87] Ns to WP. With P side facing, pick up 53 [55, 57, 60, 65, 67] sts along front edge and 16 [17, 18, 18, 19, 20] sts across half of back neck and place on to Ns. Inc 1 st at each end. 71 [74, 77, 80, 86, 89] sts. Set RC at 000. Using MT and MY, 1 row.

MACHINES WITH RIBBER

With ribber in position, set machine for 1x1 rib. Transfer every alt st on to corresponding Ns on ribber. Cont in 1x1 rib. Using MT-4/MT-4, dec 1 st at front edge of next 14 rows. K 1 row. Inc 1 st at front edge of next 13 rows. Transfer sts for st st. Using MT, inc 1 st at front edge on next row. K 1 row. Using WY, K a few rows and release from machine.

MACHINES WITHOUT RIBBER
Transfer every 3rd st on to adjacent N and push empty Ns to NWP. Using MT-1, dec 1 st (2 sts in) at front edge of next 5 rows. Using MT-2, dec 1 st (2 sts in) at front edge on next 7 rows. K 1 row. Inc 1 st (2 sts in) at front edge on next 7 rows. Using MT-1, inc 1 st (2 sts in) at front

edge on next 4 rows. Push Ns from NWP to WP and place loop from row below adjacent st on to empty N. Using MT, inc 1 st (2 sts in) at front edge on next row, K 1 row. Using WY, K a few more rows and release from machine.

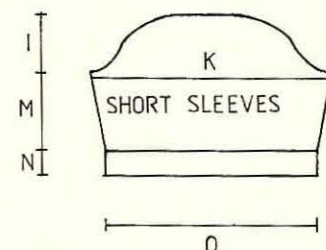
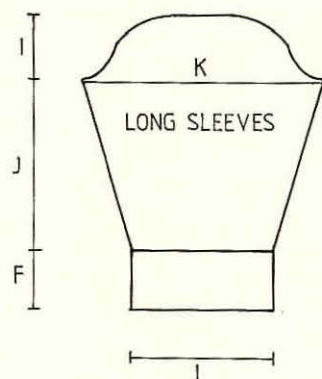
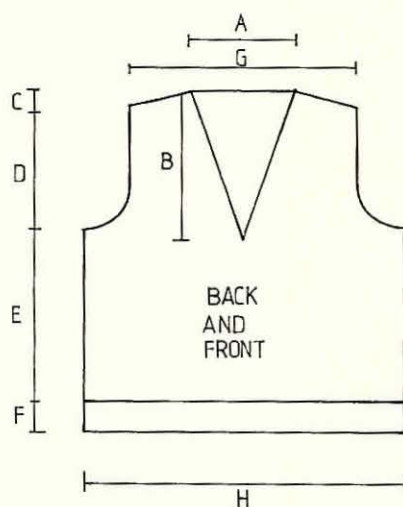
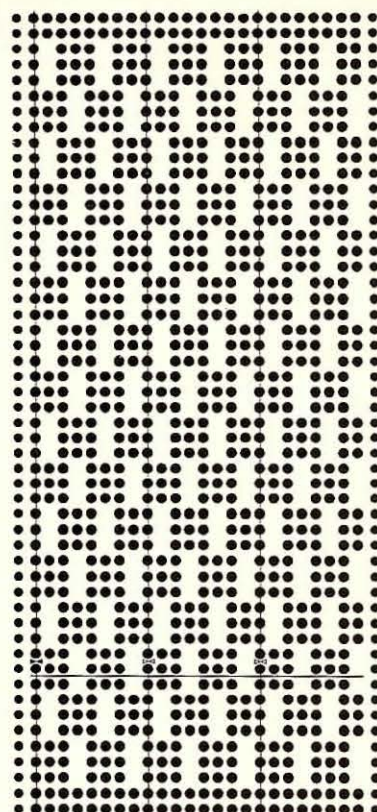
PRESSING

With wrong side facing, pin out all pieces to measurements given. Press carefully following instructions on cone band.

MAKING UP

Join neckband, side and sleeve seams. Set in sleeves. Fold neckband in half to right side and pin in position. Unravelling WY as required, backstitch through open loops of last row worked in MY.

ELECTRONIC CHART



A = 11 [12, 12.5, 12.5, 13.5, 14.5] CM

B = 15.5 [16.5, 17.5, 18.5, 21, 22] CM

C = 2 CM

D = 12 [13, 14, 15, 17, 18] CM

E = 18 [22, 26, 30, 33, 33] CM

F = 6 CM

G = 23.5 [25, 27, 28.5, 30, 32] CM

H = 33.5 [36, 38.5, 41, 43.5, 46] CM

I = 6.5 [7.5, 8.5, 9.5, 11.5, 12.5] CM

J = 18 [22, 27, 32, 37, 37] CM

K = 25 [27, 28.5, 30, 32, 32.5] CM

L = 15 [16, 17, 17.5, 18.5, 19.5] CM

M = 8 [8, 9, 9, 10, 10] CM

N = 2.5 CM

O = 22.5 [24.5, 26, 27.5, 29.5, 30] CM

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No. 2 Punchcard Knitting and the Charting Device. Fairisle, Tuck, Slip and Weaving, also Punch Lace (NOT the Lace Carriage). Drawing a block and knitting a tuck stitch sweater using the charter.	3 hours	SAVE £5	£48.60
No. 3 Intarsia Geometric intarsia using the holding position, and picture intarsia using the intarsia carriage. Includes charting the design, and how to incorporate the design in a sweater.	2 hours 30 mins	SAVE £5	£43.50
Nos. 4 & 5 Programming the Silver, Knitmaster Electronics			
No. 4 Part A Pattern Knitting using Design Controller or Mylar sheet. Includes positioning the cams, use of the inspection light. How mistakes can arise and correcting them, drawing a Mylar sheet, and knitting a single motif.	2 hours 20 mins	SAVE £5	£48.60
No. 5 Part B Pattern Panel, reflecting a pattern, including programming an automatic reflection. A V-neck Fairisle sweater. Programming the Design Controller for a pattern more than 60 stitches wide.	1 hour 45 mins	SAVE £5	£35.35
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SERIES PRICES (see feature in this issue): There is a saving on our Series prices as well!! Series prices during this Offer are:
No. 2 £43.25; No. 3 £38.65; No. 4 £43.25; No. 5 £31.30; No. 7B £22.05; No. 7C £33.00. Not sure if you qualify? Contact us.

ALL OUR VIDEO COURSES ARE SUPPORTED BY OUR UNIQUE "FULL MONEY BACK" GUARANTEE. We will give you a FULL REFUND if you can show us any essential information missing from a Course which makes it impossible to complete it.
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FREE TRIAL Send £13.45 (saving £1.50, NO VOUCHER NEEDED), for a 2-day viewing of our Video No. 6 (1-hour). Your money will be refunded when you return the video to us, EVEN IF YOU DO NOT BUY ANOTHER VIDEO.	TUITION AT THE LLANERCH Intensive tuition in my workroom. Courses (2½ or 5 days) for all levels and all machines (except Passap/Pfaff 6000 and Singer). Classes limited to 3. Bring your own machine or use mine. Large well equipped workroom in beautiful location. Accommodation available locally. (The Llanerch is on the Welsh border. Birmingham 80 miles; Bristol 90 miles).
THE ANN KITE POSTAL CLUB Access to our 'phone Helpline when using our Open Learning Video Courses, also a regular Newsletter, and REDUCED PRICES ON ALL VIDEO COURSES, including prices above. Ask for details.	CERTIFICATION SCHEME If required, we can offer you personal supervision and assessment (by post), leading to a CERTIFICATE, upon completion of each "Ann Kite" Open Learning Video Course. Ask for details.

All our Courses are backed by our full personal service. Please 'phone us—we will offer you relaxed and friendly advice (and definitely no "hard sell") and help you to choose the Course best suited to your needs.

* OR PHONE OR WRITE FOR OUR FREE LIST OF LESSONS ON EACH VIDEO COURSE

* OR SEND £1 (refundable against first order) FOR DETAILED 10-PAGE SYLLABUS OF ALL OUR VIDEO COURSES. STAMPS ACCEPTED.

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WARNING: Worldwide, all published material is protected by copyright laws. All ANN KITE Video Courses are for personal use in the home only. ANY OTHER USE must be authorised in writing by ANN KITE. Please write or 'phone for information.

Our Special Birthday Offer

A Spring offer has been made by MKM since Ann started writing for "Teach In" in 1990.

We know that many of you follow Ann's articles and find the detail with which they are written very helpful. She has shown in them that she can tackle anything from variations on double jacquard to basic information for absolute beginners.

Ann approaches her videos in the same way, with a thoroughness and detail which is much appreciated by her students. So we are very pleased to co-operate with Ann once again in offering her Video Courses to you at some very special prices – from £3.50 to £12.75 off normal prices.

SPECIAL OFFER COUPON

This coupon entitles you to buy up to eight Ann Kite Open Learning Video Courses at the Special Offer prices. The only restriction is that you may not order more than one of each Video Course.

One coupon covers all orders placed before the closing date of 30th May 1992.

IF YOU ARE A MEMBER OF THE ANN KITE VIDEO CLUB, don't forget to deduct the 10% member's discount from the offer price – and please quote your membership number. For details of the club (membership fee £7.50) please contact Ann Kite Educational Services.

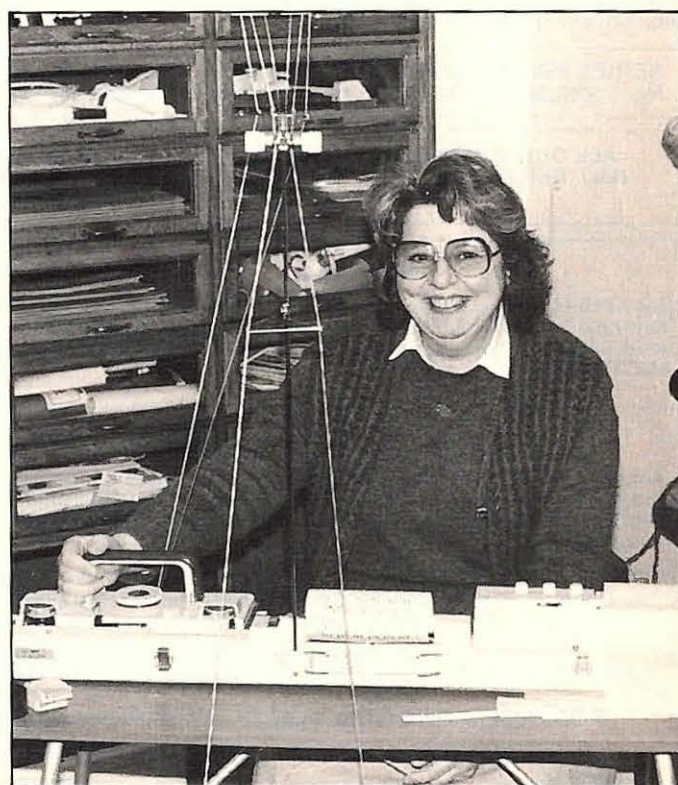
ORDERS WILL BE DESPATCHED AS SOON AS POSSIBLE IN ORDER OF RECEIPT, BUT PLEASE ALLOW 28 DAYS FOR DELIVERY.

I claim the SPECIAL OFFER PRICE as advertised, on every video in my order attached.

Ann Kite Club members deduct 10% from Offer prices and please quote membership No:

CLOSING DATE 30th MAY 1992.

Valid with orders for despatch to addresses in UK and Europe, plus BFPOs.



**For details, see the end of
this article and Ann's full-page
advertisement on page 59 in this issue.**

ANN KITE'S

TEACHING VIDEOS AT SPECIAL PRICES

As usual, our editor has been talking to Ann Kite to see what she's been doing since last year. Of course, the first thing she noticed was that Ann has moved her business from Somerset to the hills of central Wales.

"Does this mean you will be less in touch with your customers and their needs? And surely video production requires close contact with the media industry?"

"Most of our customer contact comes through the telephone, our postal club and knitting exhibitions and all those are unaffected by where we live.

"Also we use only a very specialist part of the media industry. We decided right from Course No. 1 that what we needed were specialists in audio-visual aids, people who would appreciate the educational as well as the media aspect. We believe our production team is unique in this respect among those making knitting videos and we've made sure we've stayed within reach of them!

"In fact, although each hour of Open Learning video requires between 400 and 500 hours' work, only a small part of this time needs 'hands on' access to filming and editing hardware. A lot of my time is spent between knitting machines and desk, working out exactly what the knitter needs to be taught and the best order to teach it in. After filming, more hours are spent on the rough editing. Although the actual editing must be done in an editing suite, the initial editing plans and decisions are made by watching copies of the camera tapes using a domestic video recorder.

"For all this time, which forms the bulk of my working life, there are just two essentials, PEACE

AND QUIET, and in my new workplace I hope to arrange these even better than before. So far the only noise I've noticed is the wind and the sheep!"

TUITION IN MID WALES

"Now that we have moved, I am able to restart my personal tuition courses. The courses are important to me because firstly I thoroughly enjoy them and secondly, they also keep me in contact with knitters and their tuition needs. Although I now have an even bigger workroom, in a converted barn, the courses will still be restricted to two or three knitters at a time, so they'll remain personal and intensive. These courses were always very popular in the past and it gives knitters who have used the Video Courses a chance to visit me for a few days in quiet surroundings and concentrate on the multitude of extra topics which they want to tackle. For course details, contact me."

"I can see that moving your business is quite enough to cope with in one year, but I believe you have had another exciting development?"

"Oh yes, but before telling you about this, I must give you a bit of background.

"As you know, we think we are the only business worldwide devoted entirely (and full-time) to the provision of Open Learning for machine knitters. We have only been able to provide such a service and stay in business, because we devised a unique and demanding set of standards, based on a comprehensive survey of what knitters need. Since 1985 we have stuck consistently to these standards, which is what makes our Courses so totally unlike anything else currently available to the knitter seeking tuition."

CODE OF PRACTICE

"Well, in 1990 the Government's Training Agency published a Code of Practice to be voluntarily adopted by producers of Open Learning materials. The Code is extremely detailed (it runs to 22 clauses). I am delighted to tell all your readers that all the Open Learning Video Courses released by ANN KITE EDUCATIONAL SERVICES meet every single one of the 22 requirements. So we can confidently say that the teaching concepts built in to our courses right from the start were 5 YEARS IN ADVANCE of the Training Agency's recommended standards."

MONEY BACK GUARANTEE

"We believe this is a very considerable achievement and we know all our existing customers think so too. So we felt that we needed to take some action to mark it. What we decided to do was to introduce our Full Money Back Guarantee as a means of indicating our total commitment to the Code of Practice."

"This certainly sounds a very significant step and maybe even a rather risky one for you. How exactly does it work?"

"Well, it's very simple really. Unlike most 'tuition' currently available to the knitter, each Ann Kite Open Learning Video Course is a complete self-contained package, leading to a finished project. Each course syllabus contains a detailed description of the course project. If the knitter finds that she cannot complete the project because there is some essential step missing in our course material, she just has to write to us describing where she has got stuck and returning the

video. And (as long as we agree with the knitter!) we will refund her money in full.

"Yes, there may well be a risk to us, but it is essential for the knitter that we take that risk so that the standard of tuition is continuously improved. Most knitters see the standard of available tuition as very very low. They are confronted by a bewildering variety of claims most of which lead inevitably to disappointment. The few businesses such as ourselves who are meeting the demand for high-grade tuition must state their intentions quite clearly and back them up with a firm commitment. That is what we are doing.

"Of course, all our courses are fully checked before release, so we know for a fact that any essential missing information is not going to be very large. But in the unlikely event that there is anything we have overlooked, we certainly want to know what it is. Our guarantee scheme will help to ensure that this happens. Of course, the scheme is yet another 'first' for ANN KITE EDUCATIONAL SERVICES!"

"What sort of things does the Code say?"

"Well, as I said, it's very detailed and comprehensive, but, for example, it requires all our courses to be self-explanatory so that at any time the student, the knitter in our case, understands exactly what she is supposed to be doing and how and why she should be doing it. We also have to publish full information saying exactly what we expect knitters to achieve from each course. We've always had a full description of every course and we have now reorganised these into a formal syllabus. (The full 10-page syllabus is available from us for £1. Briefer details are available free.)"

Continued on page 62

Many A Mickle

Shetland Wools, British Wools, 4ply Fleck Tweed, 5ply Guernsey
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Our
Special
Birthday
Offer

PERSONAL TUITION PLANS

"Our Personal Tuition Plans also
fit perfectly with the Code of
Practice. The purpose of the plans
is to increase the support we are
able to provide to those knitters
who feel they need it. In effect,
each plan is an optional extension
of the corresponding Video
Course and gives the knitter
postal and 'phone support
throughout each project. We also
monitor her progress so that we
can issue her with a Certificate on
completion."

BIG DISCOUNTS

"Of course a knitter wants to
know if an Open Learning Course
is cost-effective. After six years
our Beginner's Course (No. 1) is
still less than £50. We believe and
are told by knitters who've bought
it, that it is one of the cheaper
ways of learning to knit. It takes a
knitter from setting up the
machine through everything
necessary to complete two
garments, including one in Fair
Isle with two proper necklines
(that is *not* slash necks) and
neckbands. And you still have it to
refer back to even when you've
completed the course. This year,
while there is a Money Saving
Offer on all our videos, we are
offering an even larger discount
on the Beginner's video. Worth
£12.75, this discount brings the
price down to £35.50 which
makes it superb value for
money."

SERIES PRICES

"There is an aspect of our prices
which some knitters seem to find
confusing. We now have a series
price as well as the standard
price. The series price is much
cheaper and can be thought of as
a 'bulk buy' discount without the
need to buy bulk! For instance, if a
knitter were to buy three videos,
say Nos. 1, 2 and 3 from us at the
same time, she might expect a
bulk buy discount. In fact, we give
her the series discount even if she
buys the three videos *separately* -
but she must buy them in order.
She doesn't even have to
complete the series - as long as
she has bought No. 1, she gets a
discount on No. 2 even if she
doesn't go on to buy No. 3."

"Is there anything else MKM
readers can hope to see from you
in 1992?"

"My main ambition is to see more
ribber courses released. The third
was released last autumn and
completes the section on welts. I
am now making the next two
videos on English/Fisherman's rib
and cut-and-sew necks. I hope
these will be out in September.
After that I shall be moving on to
pattern ribs and the much
requested double jacquard video.
The Ribber Courses so far have
been very well received and when
complete I have no doubt that
they will be the reference work
for knitters really wanting to
understand their ribbers."

"Just to round off, one thing I
must tell you about is the way our
courses are being used in
Thailand. There, at the request of
the local women, the US Peace
Corps have a volunteer running
machine knitting courses in one of
the remote country provinces and
we have donated a set of our
Video Courses. The amazing thing
is that, despite the difference in
language, the Thais are learning to
knit very effectively from our
videos. The viewing facilities for
would-be knitters consist of a
video player which is transported
around the countryside on the
back of a motorcycle! We are
trying to get some photos and
hope that we can let you know
more about this in a later issue."

THE OFFER

The Ann Kite Open Learning
Video Courses are not just aids to
learning - each Course is a total
learning package. For each
Course Project, every detail is
shown - just follow what you see
and hear on your TV. Because
every second of every Ann Kite
Open Learning Video Course is
checked by educational
consultants, NO essential
information is missed out.

BIG SAVINGS

A fantastic £12.75 off Video
Course No. 1 for Beginners; £5.00
each off Video Course 2, 3, 4 and
5;
and £3.50 each off Video Courses
7A, 7B and 7C.

If you buy one of each of videos
1, 2, 3, 7A, 7B, and 7C, YOU SAVE
£33.25. For full details of all Video
Courses and Offer Prices, see our
full page advertisement in this
issue of *Machine Knitting*
Monthly.

YOUR PROTECTION. Ann Kite
Educational Services fully
subscribes to all 22 clauses of the
Open Learning Code of Practice
published by the Government's
Training Agency. All Course
material is continually assessed
and we monitor customers'
comments. OUR COMMITMENT
TO THE CODE OF PRACTICE IS
BACKED BY OUR OWN FULL
MONEY BACK GUARANTEE.

HELP LINE

To lighten our load and ensure that your answer is passed on quickly would you please put each response in a separate envelope with the name of the reader it is addressed to on the front. It would help if you add the month of the issue the query was printed in, such as April '92, then we can post the letter without delay.

Dear MKM,
I wonder if any of your readers could help me with a punchcard? I have a Brother KH891 machine and I am trying to find a punchcard for a Beetle car (24 sts) if possible.

I would be very grateful if anybody could help.
Thanking you in anticipation.

Yours sincerely,
Mrs D. Hill
Warley, West Midlands

Dear MKM,
I am desperate to obtain a "Sisan" steamer and wonder if you can tell me where I could contact a dealer, as I have tried a

few in my own area, but have had no luck so far.

I have now got a few friends interested so if you could help us we would be very grateful.
Yours sincerely,
Mrs M. Hughes
Jedburgh, Roxburghshire

Dear MKM,
Help! I am now terrified of my knitting machine. The main bed is a Knitmaster Zippy De-Lux. The ribber is a Knitmaster SPRN 60. They are approximately three and two years old respectively.

I mostly use 100% acrylic yarn but now have a problem which no one else seems to have ever

heard of. Static electricity!

I have an earth wire connected from the yarn mast to the machine, through the carpet and down to the copper central heating pipe. My machine table is all wood, made for me by my long suffering husband. On top of this is a sheet of rubber. When I use a cone, I make sure the end of the yarn is under the cone and touching the rubber. I spray the cones often with silicone spray. I wear rubber soled shoes or slippers. Nothing seems to make any difference.

I have asked everyone I know for any further ideas but the only reply I seem to get is that no one has ever heard of this problem. Surely I cannot be the only machine knitter in the British Isles to suffer? Can any of your readers help please? I hardly dare go near the machine now. I have to wear rubber gloves to use the thing. I am sure you will be able to imagine what fun that is.

There is only one thing I haven't yet tried, but the idea is beginning to have definite appeal. That is, I have heard that a bucket of cold water cures static electricity!

I am willing to try anything now, so please, is there anyone out there with any ideas?

Yours sincerely,
Mrs Betty Higginbottom
Horsforth, Leeds

Dear MKM,
I have an instruction book for the Passap Automatic. It does not give a model number but the instruction book itself has a pink cover if this is any help. If anyone is in need of these instructions I will be willing to pass it on.

Keep up the good work with the magazine.

Yours sincerely,
Mrs Joan Roberts
Normanby by Spital, Lincoln

Thank you Joan for sending a photocopied drawing of the machine in question. Joan also kindly offered to photocopy a Knitmaster manual for Mrs Clark of Williton but another reader had already supplied one. Machines without manuals are a frequent part of the Helpline postbag so here in brief is a list of readers needing instruction books:

Mrs S. Curtis, Harpenden, Hertfordshire needs instructions for the Brother KH710.

Mrs Margery Rixon, Sheerness, Kent needs instructions for the Orion.

Mrs V. Clark, Plympton, Plymouth needs instructions for the Vogue and the Brother prior to the KH710 which has no Fair Isle facility.

SPECTRUM

Knit with SPECTRUM Save with SPECTRUM

50p OFF EVERY CONE YOU BUY

We've a great offer for you this month. To join in our birthday celebrations, Spectrum are offering *Machine Knitting Monthly* readers 50p off the price of every cone of Linaria or Vermont yarn they buy using the vouchers below and this offer is open until 30th June.

We've used these economical yarns for several of the patterns in this

issue and, as you will see, they give top class results. Both yarns are 4-ply and 100% Courtele acrylic. They are on 500g cones and Linaria is available in 35 terrific colours whilst Vermont, which has a perlé twist, comes in 20 shades.

We used some of its strong, bold colours for the jazzy cardigan on page 31, then soft grey for the man's casual on page 73 and pale Apple White for the pretty cardigan in our children's collection on page 48. The other little girls seated on the sofa are wearing tuck stitch tops in pastel shades of Linaria.

These are two great yarns and here's a chance to buy them and save money at the same time. Just fill in your voucher, take it to your local Spectrum coned yarn stockist and make your choice from the colours available. Please be sure to fill in your name and address.

LINARIA

50p off each 500g cone for MACHINE KNITTING MONTHLY readers

Reader's Name

Address

..... Postcode

Reader's closing date: 30 June 1992

Only completed vouchers will be redeemed

Stockist's name No. of cones

Redemption value

To the stockist: Vouchers can be used at face value in part payment of your invoice to your supplier. Stockist's closing date: 31 July 1992

VERMONT

50p off each 500g cone for MACHINE KNITTING MONTHLY readers

Reader's Name

Address

..... Postcode

Reader's closing date: 30 June 1992

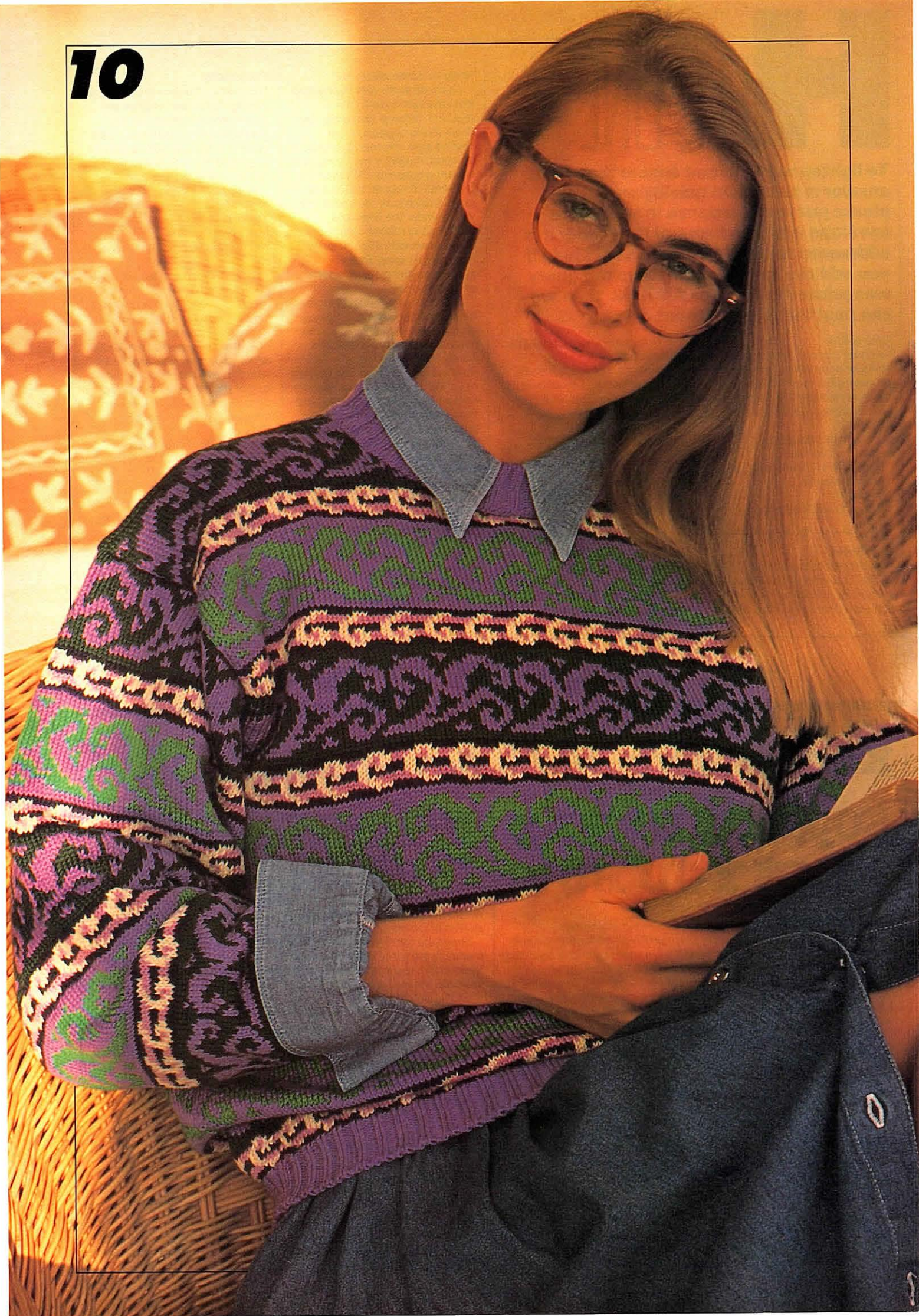
Only completed vouchers will be redeemed

Stockist's name No. of cones

Redemption value

To the stockist: Vouchers can be used at face value in part payment of your invoice to your supplier. Stockist's closing date: 31 July 1992

10



10 STRIPED FAIR ISLE SWEATER

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for standard gauge punchcard machines with or without a ribber.

MATERIALS

King Cole Anti-Tickle 4-ply Wool.
1 [1, 1] x 500g cone in Larkspur (MC).
1 [1, 1] x 500g cone in Bottle (A).
1 [1, 1] x 500g cone in Emerald (B).
1 [1, 1] x 50g ball in Aran (C).
1 [1, 1] x 50g ball in French Navy (D).
1 [1, 1] x 50g ball in Lilac (E).

GARMENT WEIGHT

Finished garment in second size weighs 505g.

The fibre content of this yarn is 100% Wool. For further information about this yarn, please write to King Cole Ltd., Merrie Mills, Old Souls Way, Bingley BD16 2AX.

YARN THICKNESS

This yarn is medium weight and knits as four ply.

MEASUREMENTS

To fit bust 76-82 [87-92, 97-102] cm, 30-32 [34-36, 38-40] in.
Actual size 90 [105, 120] cm, 35½ [41½, 47¼] in.
Length to shoulder 61 [62.5, 65] cm, 24 [24¾, 25¾] in.
Sleeve seam 42.5 [43.5, 44.5] cm, 16¾ [17¼, 17½] in.

Instructions are written for the smallest size, larger sizes follow in square brackets. If only one figure is given, it applies to all sizes.

TENSION

32 stitches and 38 rows to 10 cm, 4 in measured over Fair Isle pattern (tension dial setting approximately 6).

For perfect results, please check your tension carefully.

ABBREVIATIONS

See page 4.

KNITTING NOTES

We used knit side of knitting as right side of garment.
Punch card, as shown, before starting to knit.
Knit two colour Fair Isle rows with first colour given in back feeder 1/A to knit background and second colour given in front feeder 2/B to knit contrast pattern.

FAIR ISLE PATTERN

K 1 row D/C, 2 rows E/C, 2 rows D/C, 2 rows E/C, 1 row D/C, 1 row D only (st st), 2 rows A only (st st), 18 rows A/MC, 2 rows A only (st st), 1 row D only (st st), 1 row D/C, 2 rows E/C, 2 rows D/C, 2 rows E/C, 1 row D/C, 1 row D only (st st), 2 rows MC only (st st), 18 rows MC/B, 2 rows MC only (st st) and 1 row D only (st st). These 64 rows form pattern.

rows. Cast off. With carriage at right, unravel nylon cord over rem Ns bringing Ns back to WP. Lock card on number previously noted. Take carriage to left without knitting. Release card and cont in Fair Isle patt. Finish to correspond with first side, reversing shapings.

SLEEVES

Push 45 [46, 48] Ns at left and right of centre 0 to WP. 90 [92, 96] Ns. Using MT and WY, cast on

and K a few rows ending with carriage at right. Insert punchcard and lock on first row. Set carriage for patt. Set RC at 000. Using D, K 1 row. Release card and cont in Fair Isle patt. K 4 rows. Shape sides by inc 1 st at each end of next and every foll 4th row until there are 96 [110, 116] sts, then on every foll 5th row until there are 148 [154, 160] sts. K 2 rows. RC shows 146 [150, 154] and work measures 38.5 [39.5, 40.5] cm, 15¼ [15½, 16] in. Place marker at each end. K 10 rows. Cast off.

BACK

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 2x2 rib. Push 73 [85, 97] Ns at left and right of centre 0 to WP. 146 [170, 194] Ns. Push corresponding Ns on ribber to WP. Arrange Ns for 2x2 rib. Using MC, cast on and K 3 tubular rows. Carriage is at right. Set machine for 2x2 rib knitting. Set RC at 000. Using MT-5/MT-5, K 20 rows. Transfer sts for st st.

MACHINES WITHOUT RIBBER

Push 73 [85, 97] Ns at left and right of centre 0 to WP. 146 [170, 194] Ns. * Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT-2 and MC, K 39 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MC evenly along the row. Unravel WY when work is completed.

ALL MACHINES

Insert punchcard and lock on first row. Set carriage for patt. Set RC at 000. Using MT and D, K 1 row. Release card and cont in Fair Isle patt. K 129 [131, 135] rows. RC shows 130 [132, 136] and work measures 38 [38.5, 40] cm, 15 [15¼, 15¾] in.

SHAPE ARMHOLES

Cast off 8 sts at beg of next 2 rows. 130 [154, 178] sts **. K 78 [82, 86] rows.

SHAPE NECK

Note patt row on card. Using a length of appropriate colour, cast off centre 34 [38, 40] sts. Using nylon cord, K 48 [58, 69] sts at left by hand taking Ns down to NWP. Cont on rem sts for first side. K 1 row. Cast off 5 sts at beg of next and foll alt row. 38 [48, 59] sts. K 4 rows. Cast off. With carriage at right, unravel nylon cord over rem Ns, bringing Ns back to WP. Lock card on number previously noted. Take carriage to left without knitting. Release card and cont in Fair Isle patt. Finish to correspond with first side, reversing shapings.

FRONT

Work as for back to **. K 60 [64, 68] rows.

SHAPE NECK

Note patt row on card. Using a length of appropriate colour, cast off centre 16 [20, 22] sts. Using nylon cord, K 57 [67, 78] sts at left by hand taking Ns down to NWP. Cont on rem sts for first side. K 1 row. Cast off 3 sts at beg of next and foll 4 alt rows, K 1 row. Dec 1 st at beg of next and every foll alt row until 38 [48, 59] sts rem. K 8

CUFFS

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 2x2 rib. Push 66 [70, 74] Ns on each bed to WP. Arrange Ns for 2x2 rib. Using MC, cast on and K 3 tubular rows. Carriage is at right. Set machine for 2x2 rib knitting. Set RC at 000. Using MT-5/MT-5, K 20 rows. Transfer sts for st st.

MACHINES WITHOUT RIBBER

Push 65 [68, 74] Ns to WP. Work as for back from * to *.

ALL MACHINES

With P side facing, replace 90 [92, 96] sts from lower edge of sleeve on to Ns, gathering evenly. Using MT+4, K 1 row. Cast off.

NECKBAND

Join right shoulder seam.

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 2x2 rib. Push 146 [154, 158] Ns on each bed to WP. Arrange Ns for 2x2 rib. Using MC, cast on and K 3 tubular rows. Carriage is at right. Set machine for 2x2 rib knitting. Set RC at 000. Using MT-5/MT-5, K 32 rows. Transfer sts for st st. K 1 row.

MACHINES WITHOUT RIBBER

Push 146 [155, 158] Ns to WP. Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT-1 and MC, K 8 rows. Using MT-2, K 17 rows. Using MT-1, K 8 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MC evenly along the row. Unravel WY when work is completed. Dec 0 [1, 0] st. 146 [154, 158] sts. K 1 row.

ALL MACHINES

With P side facing, pick up 65 [69, 71] sts around back neck and 81 [85, 87] sts around front neck and place on to Ns. Using MT+4, K 1 row. Cast off.

PRESSING

With wrong side facing, pin out all pieces to measurements given. Press carefully following instructions on cone band.

MAKING UP

Join left shoulder and neckband seam. Set in sleeves, sewing rows above markers to cast off sts at armholes. Join side and sleeve seams.

MACHINES WITH RIBBER

Fold neckband in half to inside and catch down.

11 MAN'S STRIPED FAIR ISLE SWEATER

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for standard gauge punchcard machines with or without a ribber.

MATERIALS

Robin New World 4-ply.
5 [6] x 50g balls in Slate (MC).
4 [5] x 50g balls in White (A).
4 [5] x 50g balls in Navy (B).

GARMENT WEIGHT

Finished garment in second size weighs 555g.

The fibre content of this yarn is 75% Acrylic, 25% Wool. For further information about this yarn, please write to Robin Wools Ltd., Robin Mills, Idle, Bradford, West Yorkshire BD10 9TE.

YARN THICKNESS

This yarn is medium weight and knits as four ply.

MEASUREMENTS

To fit chest 97-102 [107-112] cm, 38-40 [42-44] in.
Actual size 112 [128] cm, 44 [50½] in.
Length to shoulder 67.5 [70.5] cm, 26½ [27¾] in.
Sleeve seam 48.5 [50.5] cm, 19 [20] in.

Instructions are written for the smaller size, larger size follows in square brackets. If only one figure is given, it applies to both sizes.

TENSION

30 stitches and 40 rows to 10 cm, 4 in measured over Fair Isle pattern (tension dial setting approximately 7).

For perfect results, please check your tension carefully.

ABBREVIATIONS

See page 4.

KNITTING NOTES

We used knit side of knitting as right side of garment.

Punch card, as shown, before starting to knit.

Knit two colour Fair Isle rows with first colour given in back feeder 1/A to knit background and second colour given in front feeder 2/B to knit contrast pattern.

FAIR ISLE PATTERN

K 2 rows MC/A, 2 rows MC only (st st), 24 rows MC/A, 2 rows MC only (st st), 2 rows MC/A, 2 rows B only (st st), 2 rows B/MC, 2 rows B only (st st), 24 rows B/MC, 2 rows B only (st st), 2 rows B/MC, 2 rows A only (st st), 2 rows A/B, 2 rows A only (st st), 24 rows A/B, 2 rows A only (st st), 2 rows A/B and 2 rows MC only (st st). These 102 rows form pattern.

BACK

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1x1 rib. Push 85 [97] Ns at left and right of centre 0 to WP. 170 [194] Ns. Push corresponding Ns on ribber to WP. Arrange Ns for 1x1 rib. Using MC, cast on and K 3 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-6/MT-6, K 34 rows. Transfer sts for st st.

MACHINES WITHOUT RIBBER

Push 85 [97] Ns at left and right of centre 0 to WP. 170 [194] Ns. * Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT-3 and MC, K 67 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MC evenly along the row. Unravel WY when work is completed *

ALL MACHINES

Set RC at 000. Using MT, K 1 row. Insert punchcard and lock on first row. Set carriage for patt. K 1 row. Release card and cont in Fair Isle patt **. K 234 [246] rows.

SHAPE NECK

Note patt row on card. Using a length of appropriate colour, cast off centre 30 [36] sts. Using nylon cord, K 70 [79] sts at left by hand taking Ns down to NWP. Cont on rem sts for first side. K 1 row. Cast off 7 sts at beg of next and foll alt row. 56 [65] sts. K 4 rows.

Cast off. With carriage at right, unravel nylon cord over rem Ns, bringing Ns back to WP. Lock card on number previously noted. Take carriage to left without knitting. Release card and cont in Fair Isle patt. Finish to correspond with first side, reversing shapings.

FRONT

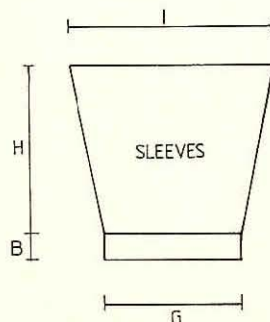
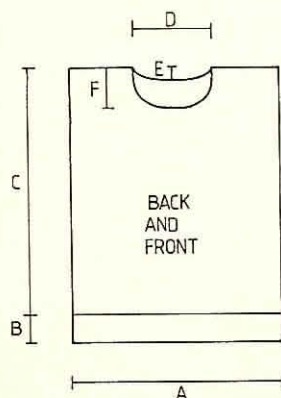
Work as for back to **. K 206 [218] rows.

SHAPE NECK

Note patt row on card. Using a length of appropriate colour, cast off centre 14 [20] sts. Using nylon cord, K 78 [87] sts at left by hand taking Ns down to NWP. Cont on rem sts for first side. K 1 row. Cast off 4 sts at beg of next and foll 2 alt rows. K 1 row. Dec 1 st at beg of next and every foll alt row until 56 [65] sts rem. K 10 rows. Cast off. With carriage at right, unravel nylon cord over rem Ns bringing Ns back to WP. Lock card on number previously noted. Take carriage to left without knitting. Release card and cont in Fair Isle patt. Finish to correspond with first side, reversing shapings.

SLEEVES

Push 51 [54] Ns at left and right of centre 0 to WP. 102 [108] Ns. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using MC, K 1 row. Insert punchcard and lock



A = 56.5 [64.5] CM
B = 6.5 CM
C = 61 [64] CM
D = 19 [21] CM
E = 2 CM
F = 9 CM
G = 34 [36] CM
H = 42 [44] CM
I = 50 [54] CM





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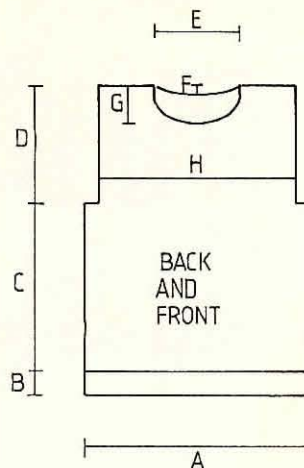
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PART EXCHANGE



Pattern 10 continued



A = 45.5 [53, 60.5] CM

B = 4 CM

C = 34 [34.5, 36] CM

D = 23 [24, 25] CM

E = 17 [18, 19] CM

F = 2 CM

G = 7 CM

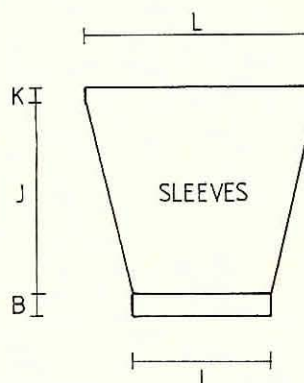
H = 40.5 [48, 55.5] CM

I = 28 [28.5, 30] CM

J = 38.5 [39.5, 40.5] CM

K = 2.5 CM

L = 46 [48, 50]



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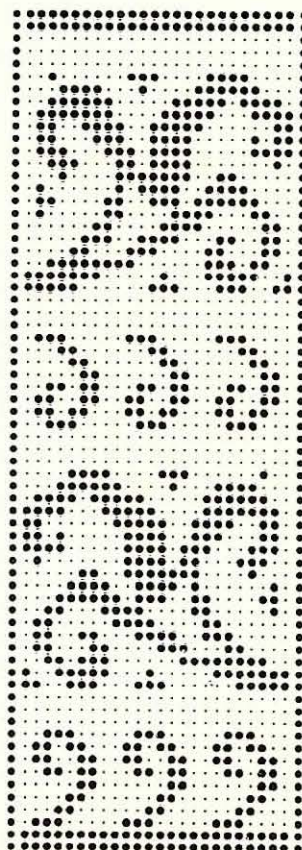
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Pattern 11 continued

on first row. Set carriage for patt. K 1 row. Release card and cont in Fair Isle patt. Shape sides by inc 1 st at each end of next and every foll 7th [6th] row until there are 150 [162] sts. K 4 [17] rows. RC shows 168 [176] and work measures 42 [44] cm, 16½ [17½] in. Cast off.

CUFFS**MACHINES WITH RIBBER**

With ribber in position and carriage at right, set machine for 1x1 rib. Using MC, cast on 74 [78] sts in 1x1 rib. K 3 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-6/MT-6, K 34 rows. Transfer sts for st st.

MACHINES WITHOUT RIBBER
Push 74 [77] Ns to WP. Work as for back from * to *.

ALL MACHINES

With P side facing, replace 102 [108] sts from lower edge of sleeve on to Ns, gathering evenly. Using MT+3, K 1 row. Cast off.

NECKBAND

Join right shoulder seam.
MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1x1 rib. Using MC, cast on 148 [160] sts in 1x1 rib. K 3 tubular rows. Carriage is at right. Set

carriage for 1x1 rib knitting. Set RC at 000. Using MT-6/MT-6, K 32 rows. Transfer sts for st st. K 1 row.

MACHINES WITHOUT RIBBER
Push 149 [161] Ns to WP. Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT-2 and MC, K 8 rows. Using MT-3, K 17 rows. Using MT-2, K 8 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MC evenly along the row. Unravel WY when work is completed. Dec 1 st. 148 [160] sts. K 1 row.

ALL MACHINES

With P side facing, pick up 54 [60] sts around back neck and 94 [100] sts around front neck and place on to Ns. Using MT+3, K 1 row. Cast off.

PRESSING

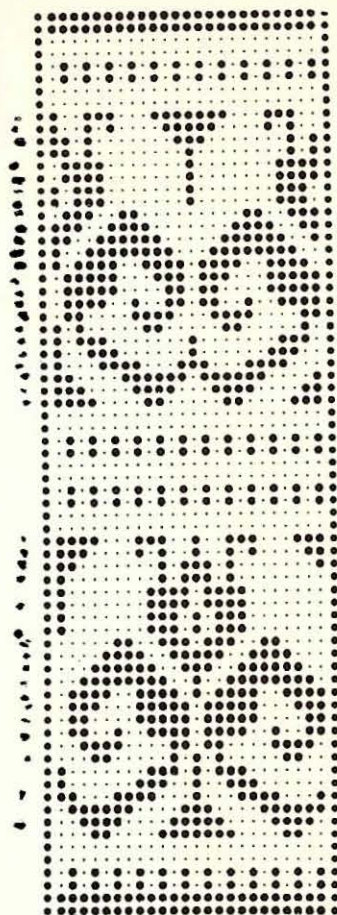
With wrong side facing, pin out all pieces to measurements given. Press carefully following instructions on ball band.

MAKING UP

Join left shoulder and neckband seam. Set in sleeves matching centre to shoulder seams. Join side and sleeve seams.

MACHINES WITH RIBBER

Fold neckband in half to inside and catch down.



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15126 VISA

CREATIVE INTARSIA

**Terry
Armitstead**

This month's design of a snooker table complements last month's 'Snooker Pro' intarsia, but I have not envisaged this design being knitted stitch by stitch from the graph as normal.

My idea is to take the basic components of the design and adapt them to fit your own individual garment as shown in the illustration.

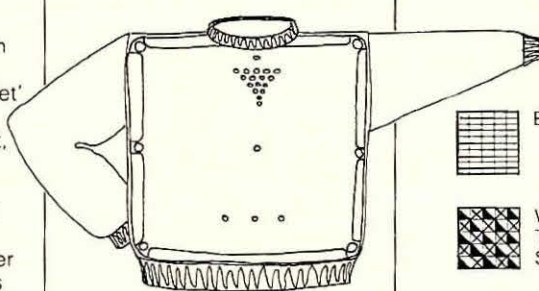
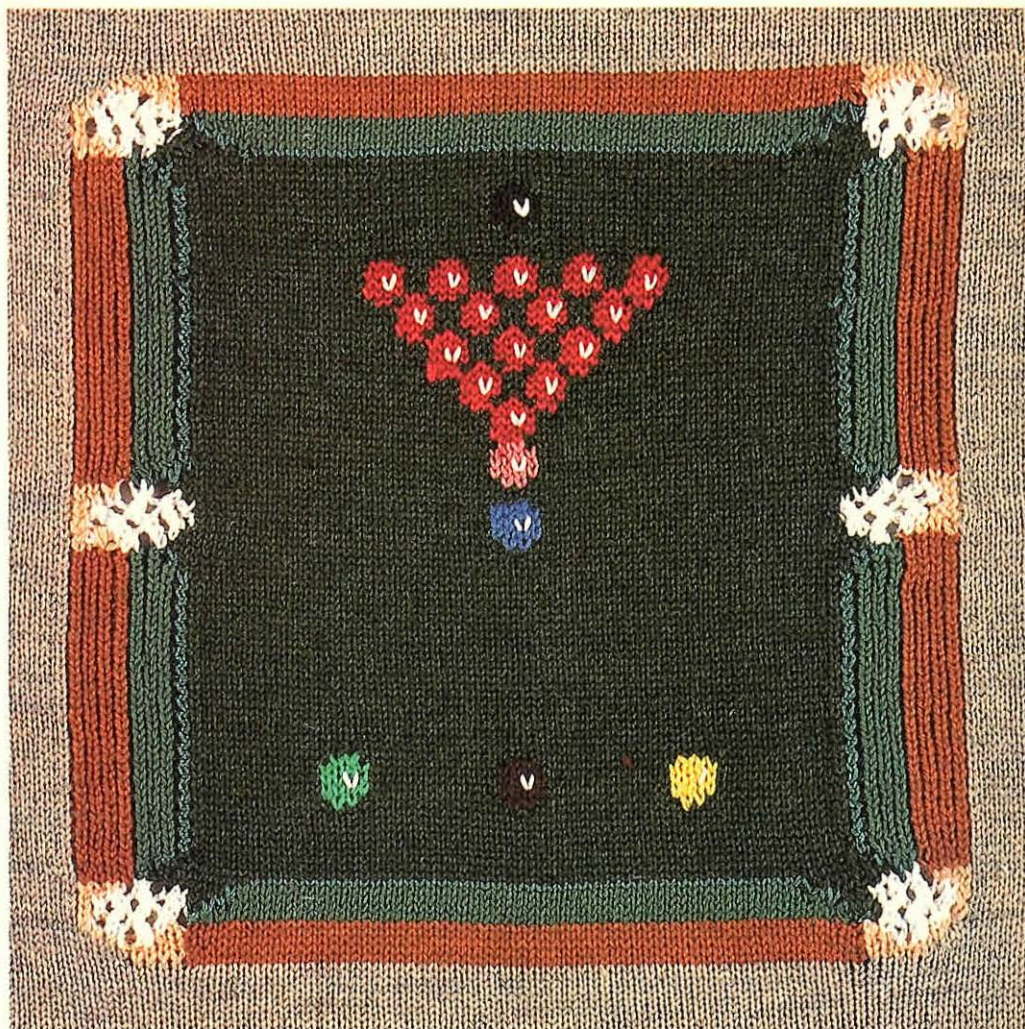
The wooden frame and cushion of the snooker table should be knitted around the outside edges of the front piece of your garment and the green baize of the table expanded to cover in between. The table's 'pockets' are to be knitted in the four corners and half way up each side. The balls are to be spaced out according to the guidelines mentioned below.

Although everything in the sample looks cramped, when you knit the components the same size, but spread out on the full-size front, you will get a proportion more like that of a snooker table. The most important thing to do is to knit the snooker table a couple of stitches in from the edge, so that none of the motif disappears into the seam allowance.

The 'pockets' can either be knitted in plain white or in mesh effect, as in the sample. To do this, knit two rows of the 'pocket' as normal, then hand-transfer every alternate stitch to the left, then knit two more rows and transfer the other alternate stitches to the right (as in 1 x 1 lace).

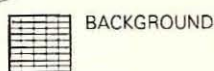
Some other points to consider when adapting the graph are as follows. The blue ball should be in the centre of the table, opposite the centre 'pockets'. The pink ball is directly below the apex of the red triangle of balls and a little over half-way between the blue and black balls, slightly nearer to the black. The brown ball is in the centre, a little less than a quarter of the way up the table. On either side of it are the yellow and green balls. These are about one third of the distance between the brown ball and the side cushion. Finally, the black ball is about half-way between the base of the red triangle of balls and the back cushion.

It may be necessary to adjust the position of some of the balls



to accommodate your neckline. Therefore, I suggest the garment should have a slash, crew or round neckline. If a V-neck or jacket is preferred, the design can be put on the back of the garment.

I suggest that the following yarns are used for the best effect, although any oddments, providing they are of approximately the same thickness, can be used. Different shades of green wool are best for the baize, with mercerised cotton to give a shine to the balls and the wooden surround and plain white cotton for the 'pockets'.



WHITE

BLACK

YELLOW

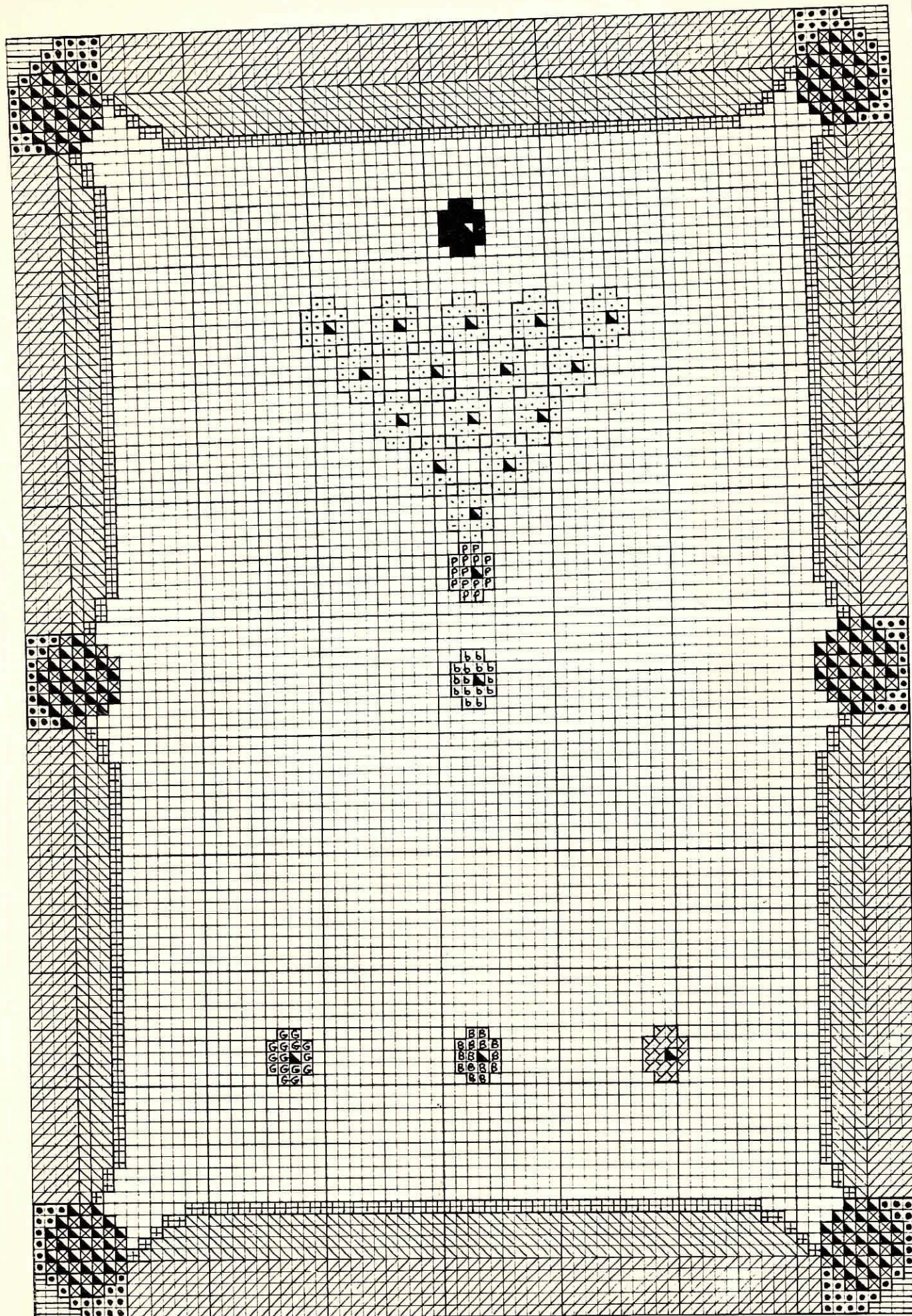
BROWN

BRIGHT GREEN

BLUE

PINK

RED



12 MAN'S LONG LINE SWEATER

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for standard gauge machines with or without a ribber.

MATERIALS

Spectrum Vermont 4-ply Perlé.
2 [2, 2] x 500g cones in Arctic Grey (MC).
A small amount in Serpentine (A) and Royal (B).
GARMENT WEIGHT
Finished garment in first size weighs 575g.

The fibre content of this yarn is 100% Acrylic. For further information about this yarn, please write to Spectrum Yarns, Spa Mills, New Street, Slaithwaite, Huddersfield HD7 5BB.

YARN THICKNESS

This yarn is medium weight and knits as four ply.

MEASUREMENTS

To fit chest 97-102 [107-112, 117-122] cm, 38-40 [42-44, 46-48] in.
Actual size 120 [130, 140] cm, 47¼ [51¼, 55¼] in.
Length to shoulder 75.5 [75.5, 79.5] cm, 29¾ [29¾, 31¼] in.
Sleeve seam 50 [50, 51.5] cm, 19¾ [19¾, 20¼] in.

Instructions are written for the smallest size, larger sizes follow in square brackets. If only one figure is given, it applies to all sizes.

TENSION

28 stitches and 44 rows to 10 cm, 4 in measured over stocking stitch (tension dial setting approximately 8-).

For perfect results, please check your tension carefully.

ABBREVIATIONS

See page 4.

KNITTING NOTES

We used knit side of knitting as right side of garment.

BACK

Push 85 [92, 99] Ns at left and right of centre 0 to WP. 170 [184, 198] Ns. * Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using MT-2 and MC, K 18 rows. Using MT, K 1 row. Using MT-2, cont in cable patt from chart 1. K 18 rows. Using MT, K 1 row. Make a hem by placing loops of first row worked in MC on to corresponding Ns. Unravel WY when work is completed. K 1 row *. Set RC at 000. Cont in st st, K 194 [194, 203] rows. Work measures 47.5 [47.5, 49.5] cm, 18¾ [18¾, 19½] in. Place marker at each end **. K 123 [123, 132] rows. RC shows 317 [317, 335] and work measures 75.5 [75.5, 79.5] cm, 29¾ [29¾, 31¼] in. Using a length of MC, cast off centre 70 sts. Push 50 [57, 64] Ns at left to HP. Using WY, K a few rows over rem 50 [57, 64] sts and release from machine. Push Ns from HP to UWP. Using WY, K a few rows and release from machine.

FRONT

Work as for back to **. K 11 [11, 20] rows. Cont in cable patt from chart 2 over centre 64 Ns. K 76 rows.

SHAPE NECK

Using a length of MC, cast off centre 28 sts. Using nylon cord, K 71 [78, 85] sts at left by hand taking Ns down to NWP. Cont on rem sts for first side. K 1 row. Cast off 4 sts at beg of next row, K 1 row. Cast off 3 sts at beg of next and foll alt row, K 1 row. Cast off 2 sts at beg of next row, K 1 row. Dec 1 st at beg of next and every foll alt row until 50 [57, 64] sts rem. K 10 rows. Using WY, K a few rows and release from machine. With carriage at left, unravel nylon cord over rem Ns, bringing Ns back to WP. Finish to correspond with first side, reversing shapings.

SLEEVES

Push 42 Ns at left and right of centre 0 to WP. 84 Ns. Work as for back from * to *. Set RC at 000. Cont in cable patt from chart 2 over centre 64 Ns. Begin at line indicated and turn chart upside down to work in opposite direction to front. Cont in st st and, at the same time, shape sides by inc 1 st (3 sts in) at each end of every 5th row until there are 120 [120, 126] sts, then on every foll 6th [6th, 5th] row until there are 158 [158, 168] sts. K 2

rows. RC shows 206 [206, 212] and work measures 50 [50, 51.5] cm, 19¾ [19¾, 20¼] in. Cast off.

NECKBAND

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1x1 rib. Using MC, cast on 168 sts in 1x1 rib. K 3 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-4-/-MT-4-/-, K 26 rows. Transfer sts for st st. Using MT-/-, K 1 row. Using WY, K a few rows and release from machine.

MACHINES WITHOUT RIBBER

Push 167 Ns to WP. Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT-2 and MC, K 7 rows. Using MT-3, K 13 rows. Using MT-2, K 7 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MC evenly along the row. Unravel WY when work is completed. Using MT-/-, K 1 row. Using WY, K a few rows and release from machine.

TO JOIN RIGHT SHOULDER

Push 50 [57, 64] Ns to WP. With K side of right back shoulder facing, replace sts on to Ns. With P side of right front shoulder facing, replace sts on to same Ns. Unravel WY. Using MT+1- and MC, K 1 row. Cast off.

TO JOIN LEFT SHOULDER

Work as for right shoulder but read left for right.

PRESSING

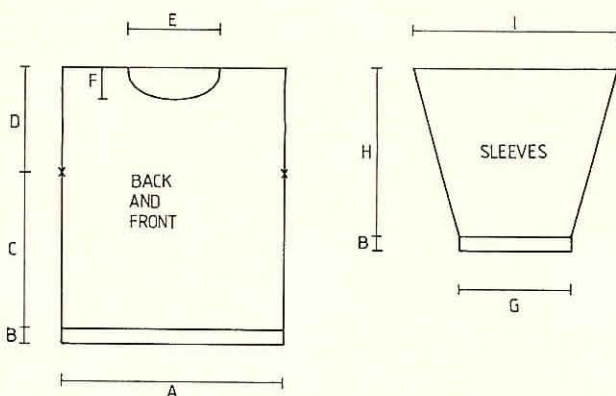
With wrong side facing, pin out all pieces to measurements given. Press carefully following instructions on cone band.

MAKING UP

Embroider cables as shown in photograph. Set in sleeves between markers. Join side, sleeve and neckband seams. Pin neckband into position. Unravelling WY as required, backstitch through open loops of last row worked in MC.

MACHINES WITH RIBBER

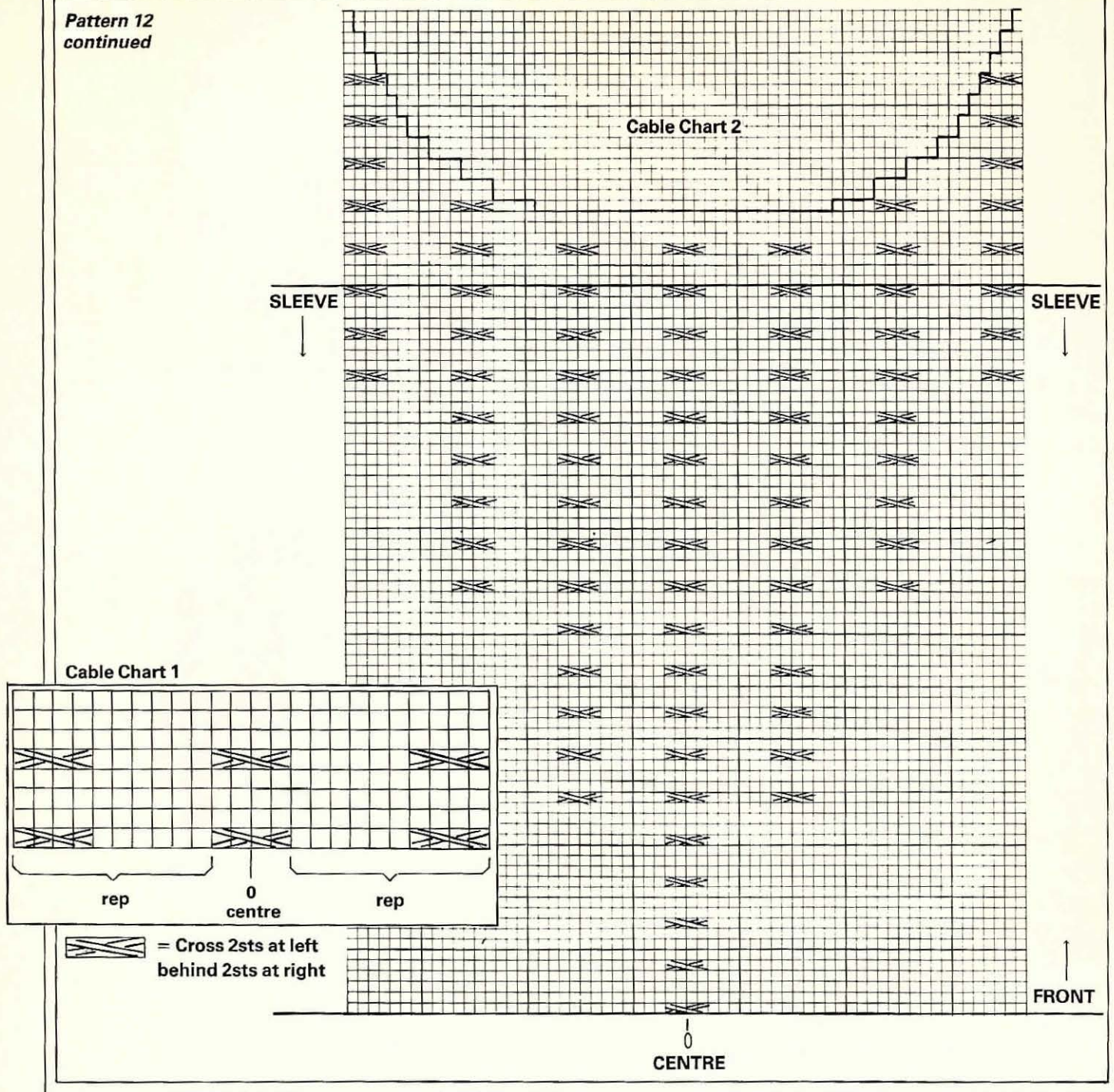
Fold neckband in half to inside and catch down.



A = 60.5 [65.5, 70.5] CM	F = 8 CM
B = 3.5 CM	G = 30 CM
C = 44 [44, 46] CM	H = 46.5 [46.5, 48] CM
D = 28 [28, 30] CM	I = 56 [56, 60]
E = 25 CM	

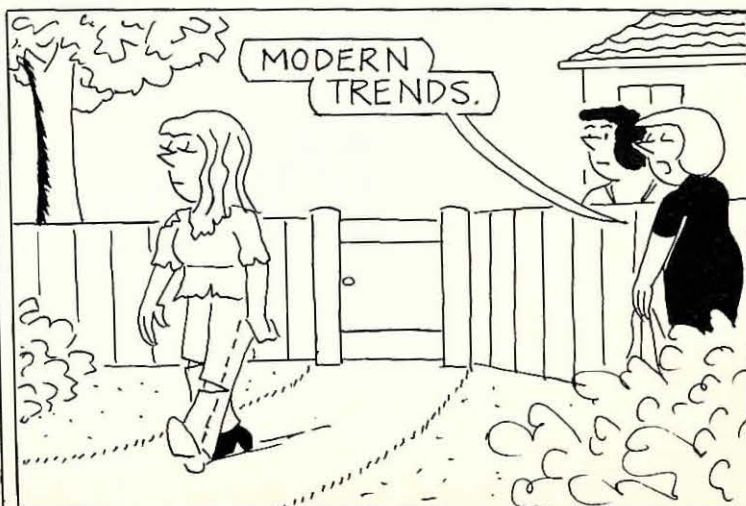


Pattern 12
continued



The Woolleys

by Doug Baker



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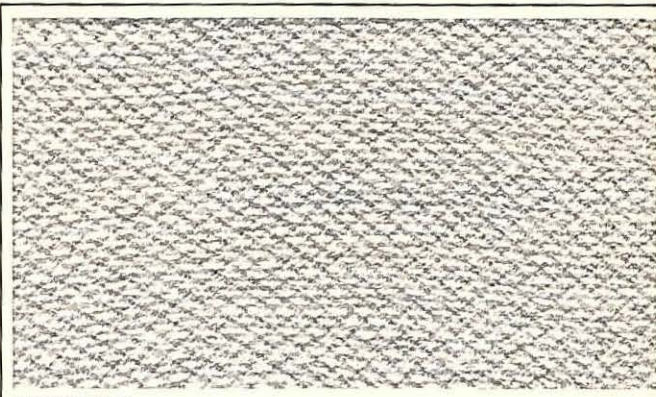
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SINGER SPECIAL

Continued
from page 75



SAMPLE 2



SAMPLE 3

SAMPLE 2

The slip floats used to give a brocaded effect to the surface of the fabric.

SAMPLE 3

The slip floats are very short, one or two needles, giving an overall woven effect to the fabric surface.

You will also notice from these samples, that the patterning floats always appear on the purl side of the knitted fabric, meaning that usually the reverse of the fabric is used as the "right" side for this type of knitting.

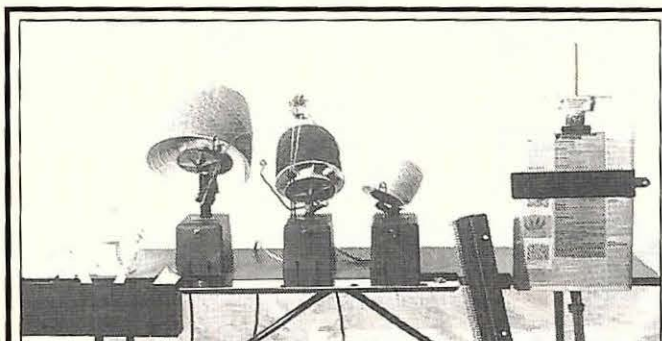
Even with the most basic of slip designs, there is always the possibility of "dressing it up" and an example of this is shown here. The basic pattern is producing blocks of slip floats placed alternately, checkerboard fashion, throughout the knitting. The first row only of each set of blocks is knitted with a contrasting yarn. (It doesn't have to be a contrasting colour. It can be the same colour, but a different texture yarn, such as a smooth shiny yarn.) After completing the number of rows that form the slip block, the first float in the contrast yarn is manually hooked up on to the centre needle of the block, giving an interesting butterfly effect. This hooked up float also has the function of holding all the remaining floats against the surface of the fabric, making it a more stable pattern.

SAMPLE 4 - BUTTERFLY SLIP

Showing the first contrast row floats hooked into the centre needle.

All these show slip stitch in its most basic form, producing a fairly flat surface texture. I agree that sometimes this can appear a little uninteresting, but before you dismiss this out of hand, think what you could do with the right stitch pattern and yarn. A shiny rayon or mercerised cotton yarn and a floral design could produce a stunning brocaded look evening jacket. If the floats on your stitch pattern for this would perhaps be a little too long, then make the garment as a sideways knit, rather than bottom to top. This way, the floats will run vertically, and be less likely to catch in rings and so on. You could also make hooked up floats in certain parts of the pattern, as well as knitting the garment sideways, for even further surface interest. This idea has the potential for a very interesting garment design, using one of the most basic of all stitches. Remember, the simplest ideas are often the ones that turn out to work best. It is not always necessary to have the most complex of stitch patterns, in forty thousand colours, to make a good design. In fact, it is often better to understate a design, rather than go mad to show what the machine can do all in one garment!

Continuing with single bed slip.



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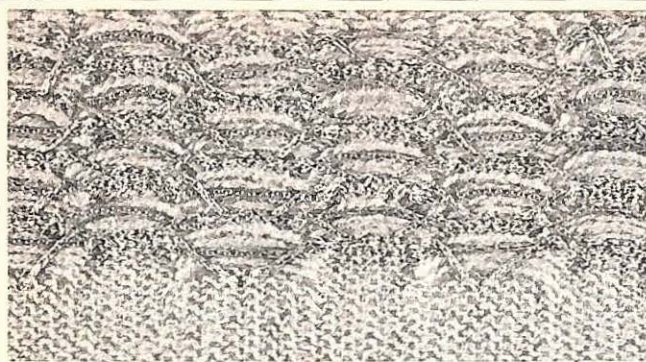
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SAMPLE 4

we have just seen that hooking up a float will change the whole look of the design. Also that the pattern created by the floats always appears on the purl side of the fabric. Is there any way of perhaps combining these two automatically to make a design appear on the knit face of the fabric?

Well, the answer is yes and no. You cannot make the machine automatically pick up a float and place it on to a needle, but it is possible to utilise what it is doing to make a simulation of this, while at the same time, making a pattern on the knit side.

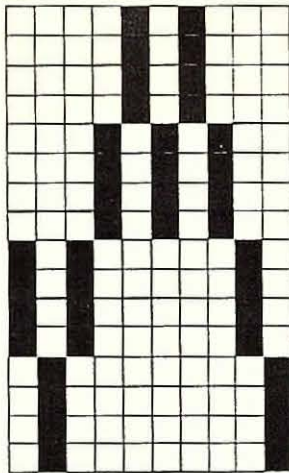
Think what is happening in slip stitch knitting. Some needles are knitting, while others hold their original stitch and a float passes in front of the needle. In other words, this needle is effectively in a type of holding position that is caused by the patterning from the electronics. While it is holding, the needles at each side continue knitting. When the pattern changes and the slip, or holding needle, is made to knit again, it is knitting off its original stitch from several rows back. This can cause the knitting at each side of the needle to be pulled into a bubbly effect and it is this that we can utilise to create slip patterns that give a textured effect to the right side of the fabric.

This does take a little careful thought before you rush into creating a complex design. How many rows of knitting can you hold and still effectively knit the stitches at either side? How will the yarn affect the fabric? Will a thinner yarn be capable of knitting more rows than a thicker one? Can we combine the use of more than one yarn into this pattern, with a thinner yarn used where the slip pattern is holding and a thicker one used where there is relatively no patterning?

To find the answer to these questions, we will need to experiment a little. A thinner yarn will generally allow more rows of holding than a thick yarn, but you may also lose definition in the pattern. A thicker yarn will often allow fewer rows of knitting, but give a better overall effect. Also, remember that with these machines you have a very useful accessory in the shape of **PUSHING DOWN WHEELS**. These act on the stitches in the needles causing them to be

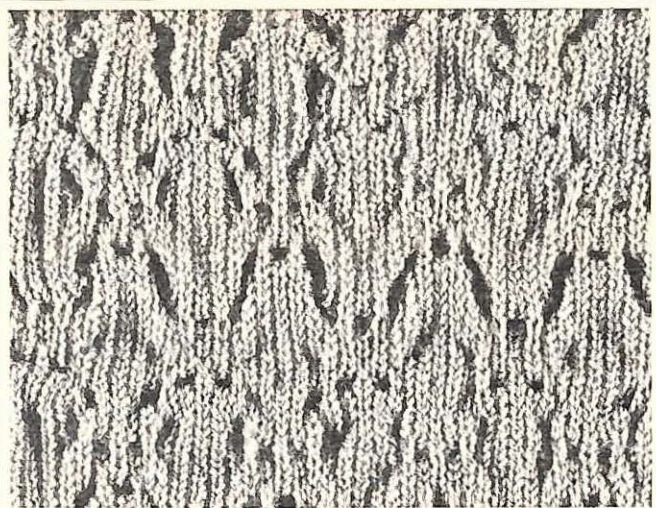
pushed off as the new stitch is formed. Generally used more for double bed work, they are ideal in a single bed situation where help is needed to push stitches off needles to form the pattern. As you are using the electronic selection for this type of knitting, remember that you should use the long reach pushing down wheels, as these will not interfere with needle selection. The older, shorter versions came with older models of the machines and cannot be used with electronic selection. If you have the short version, then the long reach wheels are available from your dealer as an optional extra.

Let us knit a sample of this type of slip. The pattern given here will produce a blistered, almost quilted, effect.



Cast on with any rib of your choice and knit several rows with a fairly thin yarn, such as Bramwell Duomagic. Transfer all the stitches to the back bed and knit a couple of rows stocking stitch, ending with the carriage at the right.

Copy the design for your system, whether on a card, pressure pad, or screen and load it into your machine. Set the back carriage to slip setting, O. Insert the pushing down wheels and knit slowly and gently. Watch what is happening to the needles as you pass the carriage across the beds. Most needles are knitting, but some are "holding" for several rows and a small float is carried over in front of the needle hook. As the pattern changes, these needles and others "hold". The pattern is being formed in front of your eyes and you will be able to



SAMPLE 5

see that if the needles which are holding are not allowed to knit for too many rows, the stitches knitting at either side will slowly pile up, even with the pushing down wheels and eventually would cease to knit correctly. Count the number of rows that the needle is holding and estimate whether you think you could make it more. If so make a new design incorporating these rows. Try the same design with a thinner yarn and repeat the experiment to see what happens and then again with a thicker yarn. If your carriage jams, don't force it. You will end up with a bigger problem. Release the carriage and

sort the problem out before continuing.

SAMPLE 5 - BLISTER SLIP

The variations on this theme, of using slip needles holding to produce blister-like patterns in the fabric, are almost unlimited. Some of them make flower, butterfly and other shapes. The main thing to remember is that there is a limit to the number of rows that can be held before the blister piles up too much and causes dropped stitches. As long as you work within these limitations, the design world is your oyster as far as blister shapes and patterns go.

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DUOMATIC UPDATE

Hello again. Here I am back after a rest from Update and just in time to say "Happy Birthday" to *Machine Knitting Monthly*. It hardly seems any time since I wrote the first Duomatic Update for the very first issue and now the magazine looks better than ever (I wish I could make the same claim for myself).

Hazel Duignan

When I wrote my last article for you I knew, with absolute certainty, that I did not ever want to own a Duomatic 6000. I never would want to part with my Duo 80, after all, I had suffered agonies when I gave up my pink Passap. However, I now have to confess that I have been won over at last. As always happens I cannot imagine why I waited so long. It has not all been plain

sailing since I started knitting with the 6000 so I thought that you might find it helpful if I told you of my trials, errors and successes.

It seems to me that brand new Duomatic knitters who start with a 6000 might find it easier initially than the "old hands". The system is really incredibly easy (once you know how) but to someone who has been used to casting on and knitting a welt almost without

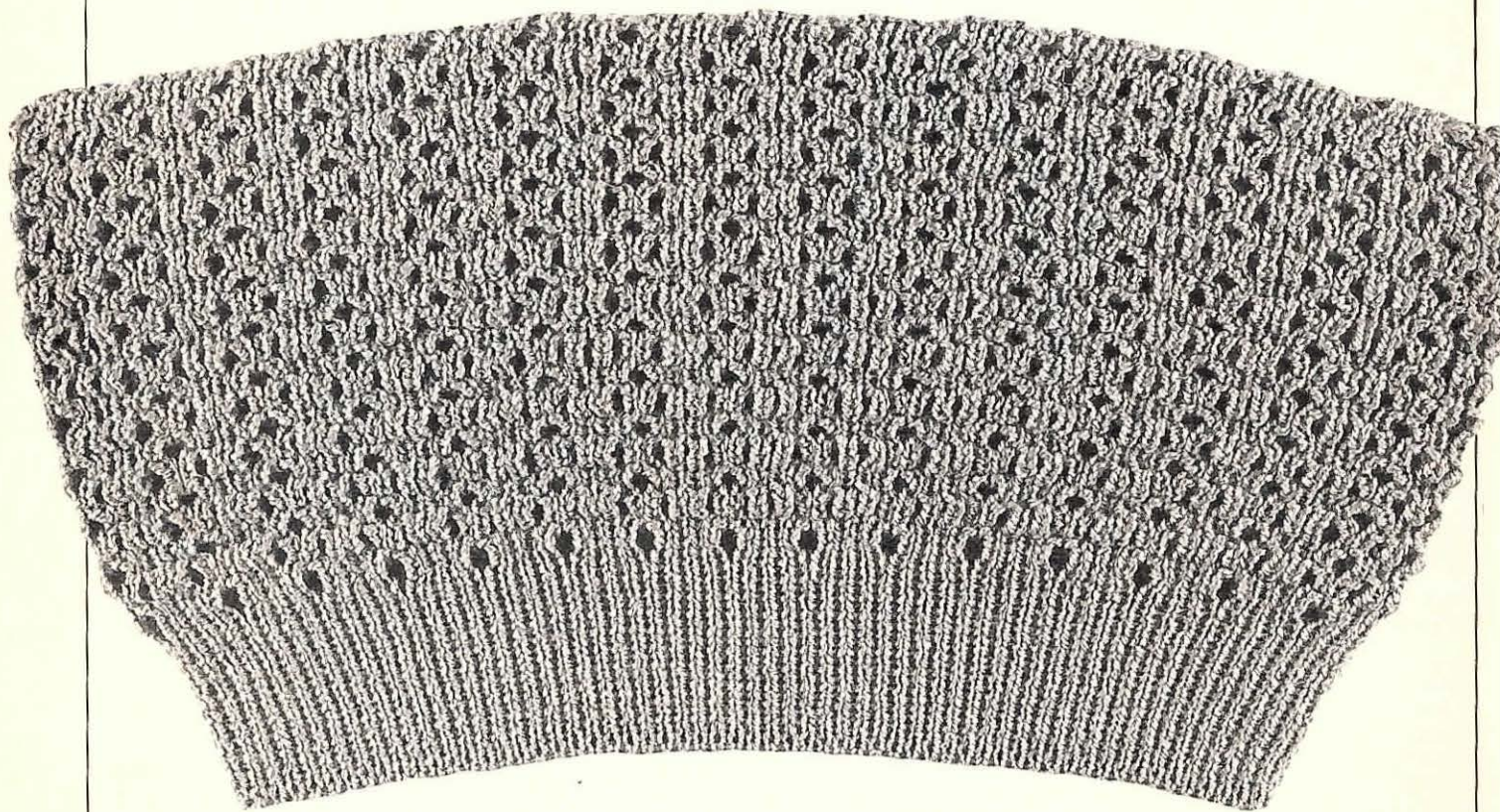
thinking, the machine seems to take hours to just get to the cast on stage. Do not let this bother you as, once you have the feel of the machine, there are short cuts which allow you to cast on without the electronic instructions, just using the console when you get to the pattern.

You will probably find that your dealer will deliver and set up your machine for you, but if not, it is really quite easy to set up following the written instructions provided. My husband, with lots of help from me, set mine up quite quickly, although we later decided that it would have been even quicker had we watched the video first. I had decided to have a machine fitted with the autocolour (well worth having) and even this was easy to fit. The very first problem arose when, with the machine set up and all the shops closed, I was just about to give my husband a demonstration of my brilliant knitting technique. The machine

comes fitted with a Continental type two-pronged plug and, although we have a socket of that type fixed to the bathroom wall, the machine lives in the attic and the bathroom is downstairs. I knew about the plug but with all the excitement about the new machine I had just not given it a thought. So there you are, lesson one from my mistakes, get organised with a two pin socket in advance.

Now for the rather boring advice. Do read your instruction book and any literature available. I always spend days reading every pattern in the Passap bi-annual pattern books even if I do not want to knit any of the garments. This advice holds good for all Duomatic knitters. Read through the techniques on pages 134-181 of the instruction book and you will recognise all your old friends among the techniques. Tech 180, for instance, turns out to be good old bird's-eye Fair Isle but, because you are now electronic, you can make the pattern perform tricks such as standing on its head. Also read through the pattern book of stitch patterns which comes with your machine as it is full of pictures of beautiful fabrics and will certainly spur you on to learn to use the machine. The video which comes with your machine is very helpful too and

Photograph 1



We welcome Hazel back to Duomatic Update for a new series in which she takes a big step. Read her experiences of moving on from her beloved Duomatic 80 to the E6000.

should get you started on the actual programming. Do not forget to oil the machine as instructed.

With all this talk of the electronic program do not forget that the back bed and lock are exactly the same as on the Duo 80. This is very comforting if you have problems and begin to wonder if you will ever master the machine. Later I will tell you how you can alter the back bed setting on some of the techniques to create a different stitch pattern to those shown in the pattern book.

Now for a simple program for an absolute beginner on the 6000. Use 3-ply yarn. Push up 30 needles each side of centre on both beds as for full needle rib. Use no strippers or yarn. Pushers should be out of rail on front bed under working position needles. Follow the basic program:-

Prog	ENT
Erase	ENT
Cast on	2 ENT
All st Patt	No
St Patt A	1065 ENT
Alter	No
Knit Tech	137 ENT
Enl. Position	No
Test	No
All st Patt	ENT
Form	No
LND -30	ENT (Press 30 - then ENT)

RND +30	(Press 30 then ENT)
Start cast on	ENT
Start Pos.	Arrow to first grey bar of striking comb at right of front bed
Cast on	ENT
-SX	ENT Dial to S lever to X on front bed
-GX	ENT Dial to G lever to X on back bed
IR empty	Take lock to left
☐	No yarn or strippers
ND-	ENT handle down
IR empty	ENT
ND-	Take lock to right
Col 1	ENT
St size	ENT Pick up colour 1 from colour changer
Strip O	ENT Set size to suit yarn
	ENT Orange strippers in place

You are now ready to cast on and knit the rib. The display will give you the lock setting and tell you what to do which, in this case, will be the same as one row N/N 3R CX/CX then rib to required depth using the stitch size you would usually use for 3-ply yarn. When the rib is completed and you are ready to start the pattern, press ABC once. The machine will instruct you, as it did for the rib, just follow instructions.

The electronic row counter

counts every row from the beginning of the piece of knitting, including the three cast-on rows, so use your manual row counter as you normally would to count the rib then return it to 000 for the pattern. Your knitting sample should look like the one at the top right of page 27 in the pattern book, but beginning with a full needle rib. See photograph 1.

If you think that this is a long-winded program for a tuck stitch, stop and think just how long it would take to punch out a card punching three holes, one blank, for two rows then three blanks, one hole, for two rows throughout the card.

Putting a program into the machine gets easier and quicker the more you do it. If you are an old hand at Duomatic knitting just remember that you must do as you are told as well as pressing ENT. It is very easy to get carried away and think yes, yes, of course I know this needs orange strippers, then to push ENT and forget to put the strippers in place. This is lesson two from my mistakes.

In a future article I will tell you how to knit the welt as you would on the Duo 80 then go straight into the main stitch pattern. It saves a lot of time, but I think it is worth trying the electronic method first.



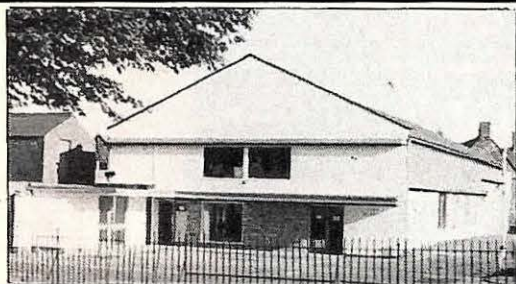
Our Duomatic patterns in future will contain notes for the 6000 as well as the usual instructions. If you have gone electronic do not part with old pattern books or stitch pattern books and do please keep your blue strippers as these will be useful later on. If you are still knitting on a Duo 80, please bear with us this month and keep reading Update as there will be lots for you in future articles.

Last words of warning for all knitters on any machine. Knit at a steady even pace. Fast knitting with jerky movements nearly always causes disasters. If you are entering a program on any make of electronic machine, take your time. All the really good knitters I have met knit steadily without any rush and it always shows in the finished garment.

More next month. Meanwhile, Happy Knitting.

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13 SIDEWAYS KNITTED SWEATER IN FAIR ISLE

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for standard gauge punchcard machines with or without a ribber.

MATERIALS

Yeoman Panama 4-ply.
1 [1, 1] × 500g cone in Royal (MC).
1 [1, 1] × 500g cone in Green (A).
1 [1, 1] × 500g cone in White (B).

GARMENT WEIGHT

Finished garment in first size weighs 495g.

The fibre content of this yarn is 50% Cotton, 50% Acrylic. For further information about this yarn, please write to Yeoman Yarns, 31 High Street, Kibworth, Leicester LE8 0HS.

YARN THICKNESS

This yarn is medium weight and knits as four ply.

MEASUREMENTS

To fit bust 87-92 [97-102, 107-112] cm, 34-36 [38-40, 42-44] in.
Actual size 111 [119, 126] cm, 43¾ [47, 49¾] in.
Length to shoulder 64 [65, 66] cm, 25¼ [25½, 26] in.
Sleeve seam 44 [44, 45] cm, 17 [17¼, 17¾] in.

Instructions are written for the smallest size, larger sizes follow in square brackets. If only one figure is given, it applies to all sizes.

TENSION

31 stitches and 42 rows to 10 cm, 4 in measured over Fair Isle pattern 1 (tension dial setting approximately 6).
33 stitches and 43 rows to 10 cm, 4 in measured over striped Fair Isle pattern 2 (tension dial setting approximately 6).

For perfect results, please check your tension carefully.

ABBREVIATIONS

See page 4.

KNITTING NOTES

We used knit side of knitting as right side of garment.
Punch card, as shown, before starting to knit.
Knit two colour Fair Isle rows with first colour given in back feeder 1/A to knit background and second colour given in front feeder 2/B to knit contrast pattern.

FAIR ISLE PATTERN 1

K 2 rows A only (st st), 33 rows MC/B, 2 rows A only (st st), 1 row MC/B, 1 row MC only (st st), 1 row MC/A, 2 rows B only (st st), 33 rows A/MC, 2 rows B only (st st), 1 row MC/A, 1 row MC only (st st) and 1 row MC/B. These 80 rows form pattern.

STRIPED FAIR ISLE PATTERN 2

K 1 row MC/B, 1 row MC only (st st), 1 row MC/A. Lock card on 38th row. Cont in st st. K 2 rows B, 31 rows A and 2 rows B. Release card and cont in Fair Isle. K 1 row MC/A, 1 row MC only (st st) and 1 row MC/B. Lock card on 38th row. Cont in st st. K 2 rows A, 31 rows MC and 2 rows A. Release card and cont in Fair Isle. These 76 rows form pattern.

MACHINES WITHOUT RIBBER

Push 167 [179, 191] Ns to WP. * Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using MT-2 and MC, K 29 rows. Using B, K 3 rows. Using A, K 5 rows. Using B, K 3 rows. Using MC, K 29 rows. Push Ns from NWP to WP and

make a hem by placing loops of first row worked in MC evenly along the row. Unravel WY when work is completed *.

ALL MACHINES

With P side facing, pick up sts from lower edge and place on to Ns. Using MT+4, K 1 row. Cast off.

BACK

Push 85 Ns at left and 92 [95, 98] Ns at right of centre 0 to WP. 177 [180, 183] Ns. Using MC, cast on by hand. Insert punchcard and lock on 21st [13th, 5th] row. Take carriage across twice without knitting. Set RC at 000. Using MT, release card and cont in Fair Isle patt 1 (starting with 21st [13th, 5th] row). K 80 [86, 92] rows *.

SHAPE NECK

Cast off 4 sts at beg of next row, K 7 rows. Dec 1 st at beg of next and foll 8th row. 171 [174, 177] sts. K 43 [47, 51] rows. Inc 1 st at beg of next and foll 8th row, K 7 rows. Cast on 4 sts at beg of next row. 177 [180, 183] sts. K 79 [85, 91] rows. RC shows 236 [252, 268]. Cast off.

FRONT

Work as for back to *.

SHAPE NECK

Cast off 8 sts at beg of next row, K 1 row. Dec 1 st at beg of next and every foll alt row until 156 [159, 162] sts rem. K 23 [27, 31] rows. Inc 1 st at beg of next and every foll alt row until there are 169 [172, 175] sts, K 1 row. Cast on 8 sts at beg of next row. 177 [180, 183] sts. K 79 [85, 91] rows. RC shows 236 [252, 268]. Cast off.

SLEEVES

Push 45 [47, 48] Ns at left and right of centre 0 to WP. 90 [94, 96] Ns. Insert punchcard and lock on 38th row. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Cont in striped Fair Isle patt 2 (starting with 56th [34th, 24th] row). K 2 rows. Shape sides by inc 1 st at each end of next and every foll 4th row until there are 164 [172, 178] sts. K 9 [5, 1] rows. RC shows 156 [160, 164] and work measures 36 [37, 38] cm, 14¼ [14½, 15] in. Cast off.

WELTS

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1×1 rib. Using A, cast on 168 [180, 192] sts in 1×1 rib. * K 3 tubular rows. Carriage is at right. Set carriage for 1×1 rib knitting. Set RC at 000. Using MT-5/MT-5, K 3 rows B and 30 rows MC. Transfer sts for st st *.

CUFFS

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1×1 rib. Using A, cast on 68 [72, 74] sts in 1×1 rib. Work as for welt from * to *.

MACHINES WITHOUT RIBBER

Push 68 [71, 74] Ns to WP. Work as for welt from * to *.

ALL MACHINES

With P side facing, replace 90 [94, 96] sts from lower edge of sleeve on to Ns, gathering evenly. Using MT+4, K 1 row. Cast off.

NECKBAND

Join right shoulder seam.

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1×1 rib. Using MC, cast on 148 [154, 160] sts in 1×1 rib. K 3 tubular rows. Carriage is at right. Set carriage for 1×1 rib knitting. Set RC at 000. Using MT-5/MT-5, K 16 rows MC, 3 rows A, 3 rows B and 10 rows MC. Transfer sts for st st. K 1 row.

MACHINES WITHOUT RIBBER

Push 149 [155, 161] Ns to WP. Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT-1 and MC, K 8 rows. Using MT-2, K 2 rows. Using B, K 3 rows. Using A, K 3 rows. Using MC, K 8 rows. Using MT-1, K 8 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MC evenly along the row. Unravel WY when work is completed. Dec 1 st. 148 [154, 160] sts. K 1 row.

ALL MACHINES

With P side facing, pick up 68 [71, 74] sts around back neck and 80 [83, 86] sts around front neck and place on to Ns. Using MT+4, K 1 row. Cast off.

PRESSING

With wrong side facing, pin out all pieces to measurements given. Press carefully following instructions on cone band.

MAKING UP

Join left shoulder and neckband seams. Set in sleeves matching centre to shoulder seams. Join side and sleeve seams.

MACHINES WITH RIBBER

Fold neckband in half to inside and catch down.

RIS BISHOP SPECIAL

COUNTRYSIDE CELEBRATION

APRIL

April with its sunshine and showers encourages many wild flowers to bloom and I have taken one of my favourites, the **cowslip**, for the first part of my countryside border this month. In garden and meadow, large and small white **butterflies** are taking wing. Distant **windmills** are a feature of many walks along the South Downs, near to my home, so I have included them to add perspective to the landscape.

This design can be knitted as a complete landscape, or sections of the design can be used in isolation to produce a cowslip, butterfly or windmill border pattern.

Yarns and colours

For the first 60 rows of the design (the cowslip pattern) use dark green or another dark colour for the background and pastel green for the contrast colour. I have also used a small amount of pale yellow to Swiss embroider the flower heads, to create a more realistic look. For the remainder of the design (butterfly and windmill), use dark green or another dark colour, with white as the contrast colour. I like to use cotton or another very smooth yarn for the contrast colour to give a crisp, clean look to the pattern.

Landscape design

Knit welts and so on in dark green (or other dark colour). Starting at row 1 of the card, knit the cowslip design in Fair Isle (60 rows) with dark green in feeder 1 and pastel green in feeder 2.

(NOTE: If you want to knit the cowslip only, continue now in plain knitting with dark colour.)

Continue with butterfly and windmill design (60 rows) with dark colour in feeder 1 and white in feeder 2. Continue in plain knitting with dark colour.

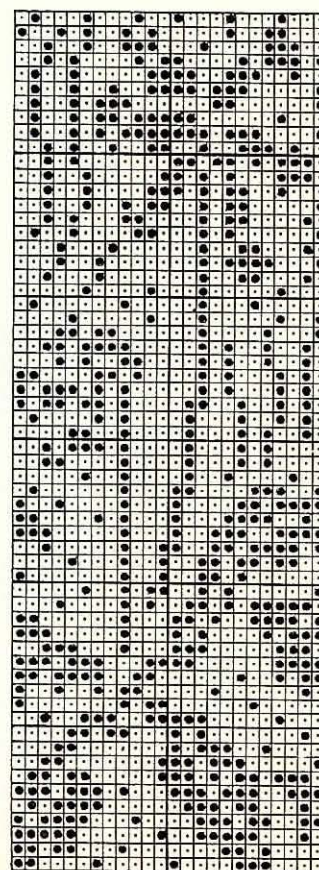
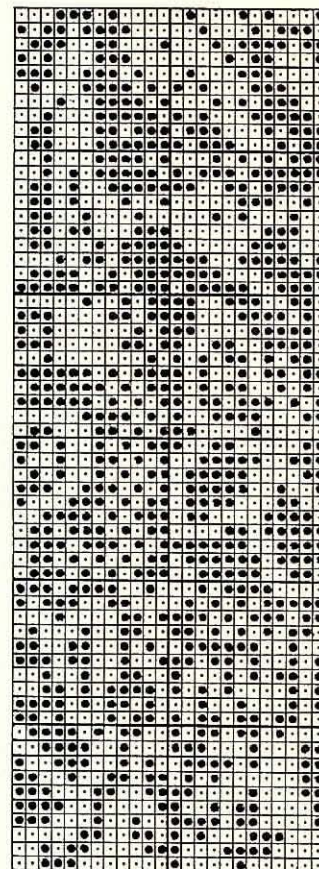
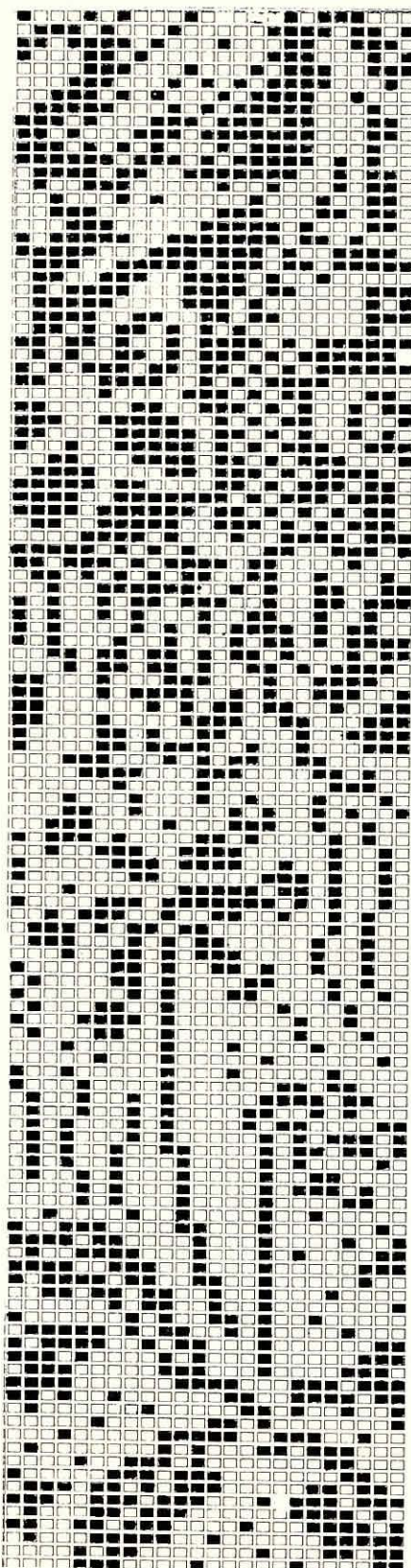
After knitting the Fair Isle pattern, I have Swiss embroidered the flower heads of the cowslips in pale yellow, to enhance the design.

Butterfly design

The butterfly section of the design can be repeated to produce an all-over Fair Isle fabric, as follows:

Knit welts in white.

* Knit rows 80-100 inclusive (21 rows) of the design in Fair Isle with dark colour in feeder 1 and white in feeder 2.



Continued on page 84



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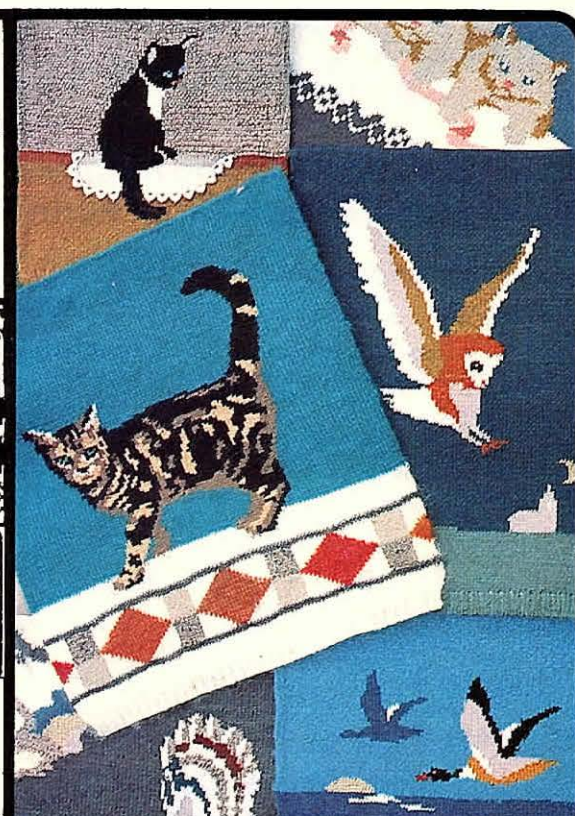
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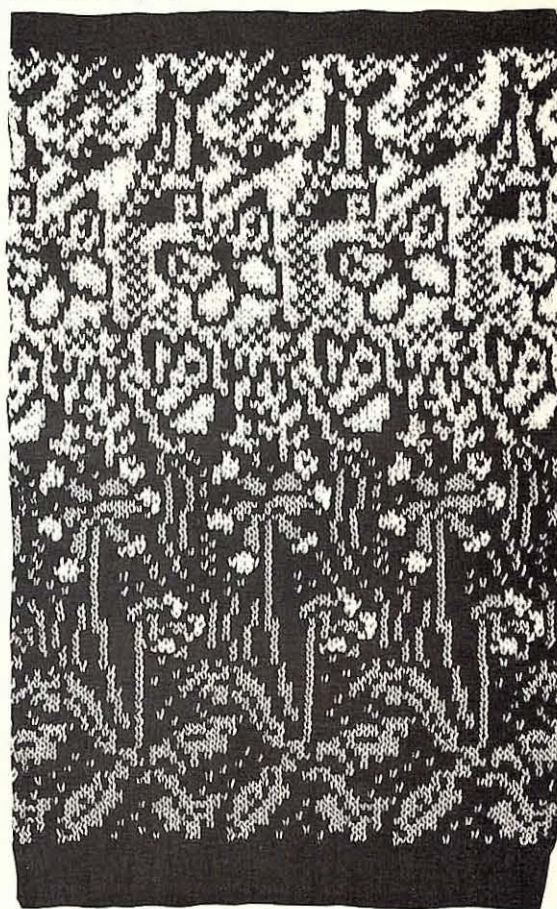
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RIS BISHOP SPECIAL

Continued from page 83



(For punchcard machines work rows 20-40 inclusive of butterfly and windmill card.)

Knit two rows plain knitting in white.

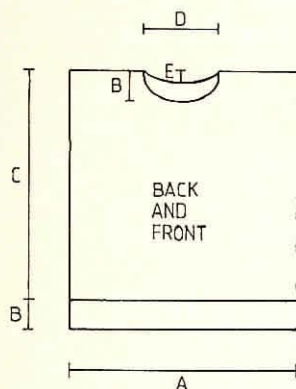
Repeat from * reversing direction of motif on each repeat of the design.

(For punchcard machines turn

the punchcard over to 'blank' side.)

In the garment illustration, I have added a lace collar to the design as I think it is sympathetic to the delicate subject of the Fair Isle pattern. Use a straight strip of knitted or manufactured lace and gather it into the neckband.

Continued from page 81



A = 56 [60, 63.5] CM

B = 7 CM

C = 57 [58, 59] CM

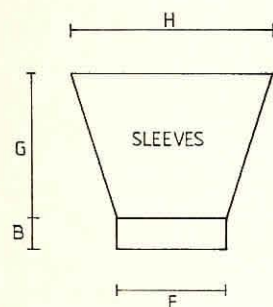
D = 18 [19, 20] CM

E = 2 CM

F = 27 [28, 29] CM

G = 36 [37, 38] CM

H = 49.5 [52, 53.5] CM



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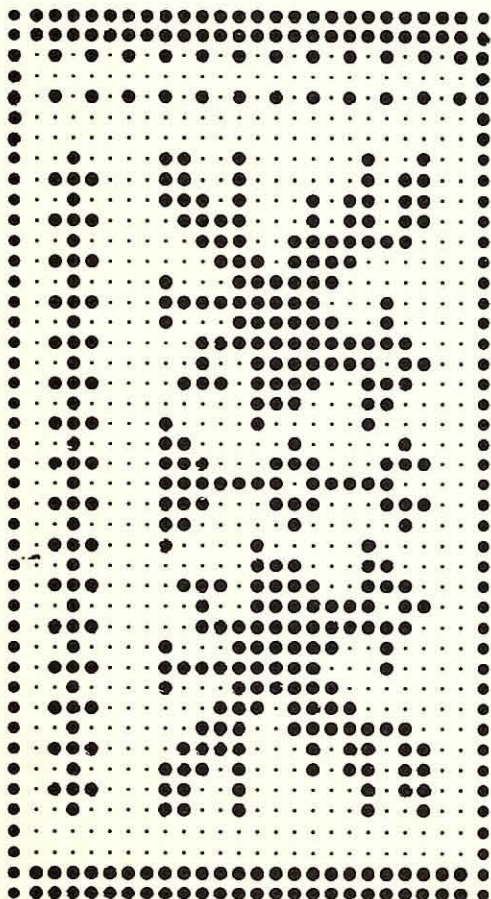
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BOX

MAIN PART

Using A, cast on 40 sts by hand. Set RC at 000. Using MT, K 60 rows. Place marker at each end. Cast on 40 sts at beg of next 2 rows. 120 sts. K 56 rows. Cast off 40 sts at beg of next 2 rows. 40 sts. RC shows 120. Place marker at each end. K 60 rows. Place marker at each end. K 60 rows. RC shows 240. Set RC at 000. Using MT+1 and MC, K 60 rows. Place marker at each end. K 58 rows. Cast on 40 sts at beg of next 2 rows. 120 sts. RC shows 120. K 58 rows. Cast off 40 sts at beg of next 2 rows. 40 sts. K 59 rows. RC shows 239. Cast off.

BOW (KNIT 2)

Using A, cast on 19 sts by hand. Set RC at 000. Using MT, K 2 rows. Push 1 N at opposite end to carriage to HP on next 18 rows. Push 1 inside N at opposite end to carriage from HP to UWP on next 18 rows. K 2 rows. Cast off.

CENTRE OF BOW

Using A, cast on 7 sts by hand. Set RC at 000. Using MT, cont in circular cord knitting. K 20 rows. Cast off.

BUTTON LOOP

Using MC, cast on 5 sts by hand. Set RC at 000. Using MT-2, cont in circular cord knitting. K 40 rows. Cast off.

MAKING UP

With K sides tog, fold main part in half (MC on one side, A on the other). Join edges (i.e. MC to A), leaving cast on/cast off edge open. Turn to right side. Cut 6 squares from cardboard 14 cm x 14 cm, 5½ in x 5½ in. Using 1 square as a template, cut 6 squares from wadding. Insert cardboard into knitting carefully with the printed side facing the MC side of the knitting. Insert wadding between printed side of card and MC side of knitting. Join rem seam. Fold into box shape and using MC, join side seams, secure well at the top. Join ends of button loop and sew to the centre front of box lid. Lightly stuff bow and join seams. Join tog ends of centre of bow. Push each half of bow into the centre and secure. Sew bow on to the middle of the lid. Sew yellow button on front, just below button loop.

14 SURPRISE PACKAGE

PATTERN RATING

* Easy to knit.

MACHINES

This pattern is suitable for standard gauge machines.

MATERIALS

4-ply Acrylic.
A small amount of Red (MC), Yellow (A), Blue (B), Flesh (C), White (D) and Black (E).
Polyester toy stuffing.
2 cm, ¾ in thick wadding (6 squares 14 cm x 14 cm, 5½ in x 5½ in).
Cardboard - I used cereal boxes (6 squares 14 cm x 14 cm, 5½ in x 5½ in).
White felt.
1 red and 1 yellow button.
3 red beads.
Glue.
1 bell.

YARN THICKNESS

This yarn is medium weight and knits as four ply.

MEASUREMENTS

BOX
15 cm x 15 cm, 6 in x 6 in.
CLOWN
Height 28 cm, 11 in.

TENSION

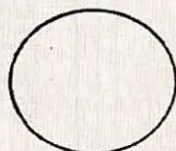
No tension square necessary (tension dial setting approximately 7).

ABBREVIATIONS

See page 4.

KNITTING NOTES

We used knit side of knitting as right side.
When shaping in HP, always take yarn round first inside N in HP to prevent a hole forming.
TEMPLATE FOR EYES



CLOWN

BODY AND HEAD

Push 75 Ns to WP. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using B, K 60 rows. Using MT+2 and MC, K 12 rows. Transfer every alt st to adjacent N, leaving empty Ns in WP. Using D,

K 12 rows. Make a hem by placing loops of first row worked in MC on to corresponding Ns. K 12 rows. Transfer every alt st to adjacent N, leaving empty Ns in WP. Using MC, K 12 rows. Make a hem by placing loops of first row worked in D on to corresponding Ns. Using MT+1 and C, K 44 rows. Transfer every alt st to adjacent N. Push empty Ns to

NWP. Using MT-2, K 2 rows. Break off yarn, leaving a long end. Using a tapestry needle, thread end of yarn through all sts and release from machine.

ARMS (KNIT 2)

Push 30 Ns to WP. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using MT+1 and C, K 26 rows. Using MT+2 and MC, K 8 rows. Transfer every alt st to adjacent N, leaving empty Ns in WP. K 8 rows. Make a hem by placing loops of first row worked in MC on to corresponding Ns. Using MT and B, K 26 rows. Break off yarn, leaving a long end. Using a tapestry needle, thread end of yarn through all sts and release from machine.

HAT

Push 90 Ns to WP. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using MT+2 and MC, K 8 rows. Transfer every alt st to adjacent N, leaving empty Ns in WP. K 8 rows. Make a hem by placing loops of first row worked in MC on to corresponding Ns. Using MT+1 and B, K 40 rows. Transfer every alt st to adjacent N. Push empty Ns to NWP. Using MT-2, K 2 rows. Break off yarn, leaving a long end. Using a tapestry needle, thread end of yarn through all sts and release from machine.

MAKING UP

Thread a length of matching yarn through open loops of first row on body and arms. Unravel WY. Sew a line of gathering sts at neck, wrist and above hat brim. Draw up sts at lower edge of body and fasten securely, then join back seam. Turn to right side. Sew edges of ruff collar tog. Stuff. Pull up gathering sts at neck and secure. Draw up sts at top of head and fasten securely. Draw up hand sts and join arm seams. Turn to right side and stuff. Join ends of sleeve frills. Pull up gathering sts at wrist and secure. Draw up sts at top of arm and join to body. Draw up sts at top of hat and fasten securely, then join seam. Pull up gathering sts to fit head and secure. Sew hat to head. Sew beads to front of body and bell to top of hat. Cut out eyes in white felt using template. Glue to face. Embroider eyes and eyebrows using E and mouth using 2 strands of MC. Sew on red button for nose.





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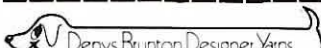
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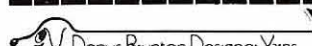
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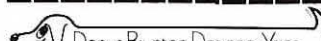
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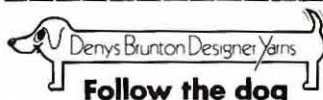
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YARN GUIDE

These are the yarns we have used for our patterns this month. If you want to use a different yarn and, especially for readers overseas who may not be able to buy the originals, the yarns are shown actual size so that you can compare your substitute yarn with the original. If you need to use a different yarn here are a few tips.

Firstly, your garment is likely to be more successful if you use a very similar yarn so look for slubbed cotton for slubbed cotton, acrylic for acrylic, wool for wool and so on. A change of fibre is perfectly possible but requires even more care in checking tension, quantity and, above all, suitability in the

resulting 'feel' and 'hang' of the knitted fabric.

To compare yarns, hold the proposed substitute over the original and stretch it out until it is just taut, not pulled tightly. A good match should fit the original very closely.

Now that you have a suitable yarn, how much do you buy? Whenever possible buy the yarn by length rather than weight as different fibres and treatments can vary the weight of yarns a great deal. A 500 gram cone of airy acrylic would have many more metres or yards of yarn on it than a 500 gram cone of much denser cotton.

After matching the tension, the garments in the original and substitute yarns would have much the same number of stitches knitted throughout and therefore need much the same yarn length. When you cannot discover the length on the cone it is best to err on the generous side whilst using your previous experience to decide how many cones you would expect the garment to take.

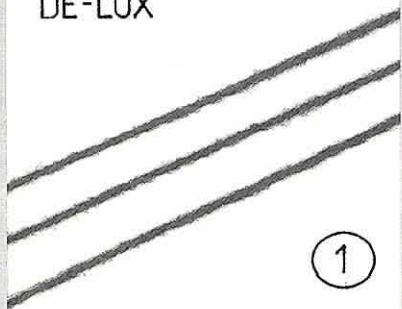
It is possible to work out the length required

for a garment by measuring the length used for a tension square and calculating the total area of the garment from the diagram but I think you would need to be addicted to mathematics to find this worthwhile. However, those addicted to computers would probably enjoy the exercise.

Having bought your yarn, experiment with it until you have matched the original tension. To achieve the best 'handle' it may sometimes be necessary to vary the number of stitches or rows a little. This is no problem if you are using a charting device but will require extra calculation if you want to follow the written pattern where the numbers stated for rows and stitches will not now apply.

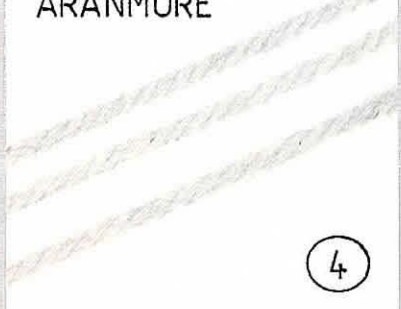
If all this sounds like too much trouble, take care. You could be lucky and knit a perfect garment in the first yarn that comes to hand but you could also be badly disappointed. Time is precious to all of us so it is worth 'wasting' a little to avoid wasting a lot. You will be rewarded by a successful result.

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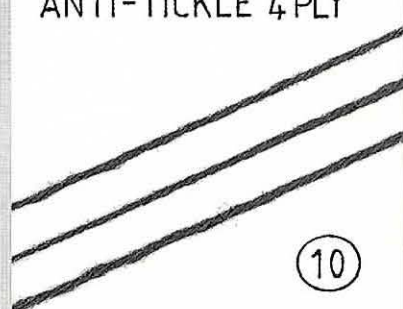
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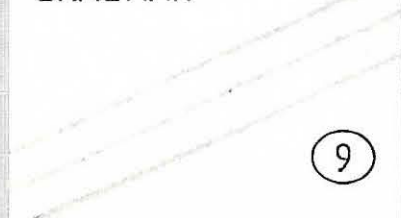
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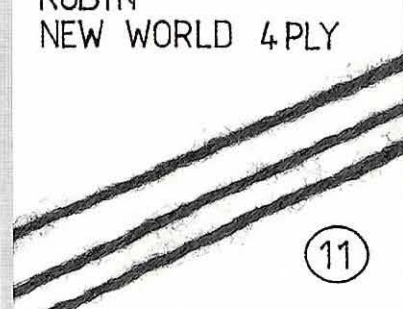
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